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DEVOTED TO
PRACTICAL AND ORNAMENTAL
PENMANSHIP.

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PENMAN'S GAZETTE.

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D. T. AMES, EDITOR AND PROPRIETOR.
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Specimen A (Photo-Engraved), Submitted for Competition in Our Prize Flourishing Class, and One of the Three Specimens Selected as the Best from the Whole Number Received. The Other Two Cuts (B and C) are Likewise Shown Elsewhere in This Issue. You are Invited to Send Your Vote as to Which of These Specimens Shall be Awarded First Prize, Which Second and Which Third. For Particulars of Voting, See Page 8. (Size of Original, 15 x 16 Inches.)

Western Penmen's Meeting.

IT WAS THE MOST ENTHUSIASTIC CONVENTION THEY EVER HELD.

About Sixty Penmen Present, Representing Nearly all the Western States—No Flinching of Interest in the Proceedings—In Admirable Programme.

The third annual convention of the Western Penmen's Association was held in the rooms of the Iowa Commercial College, Davenport, Iowa, opening on Wednesday, December 26, and lasting through the week. It was the most successful meeting in the history of the association, and a more enthusiastic and enterprising assemblage of penmen perhaps has never convened. The proceedings from beginning to close were of the most instructive character, and never flagged in interest. There were present about 60 penmen, representing nearly all of the Western States. The list is as follows:

MEMBERS PRESENT.

C. H. Peirce, Keokuk, Iowa.
C. N. Crandle, Dixon, Ill.
H. P. Lehmannmeyer, Quincy, Ill.
S. A. Westrope, Grant, Iowa.
J. E. Haulan, Odel, Ill.
C. C. Curtis, Minneapolis, Minn.
B. C. Wood, Davenport, Iowa.
W. V. Chauncey, Mt. Vernon, Iowa.
A. N. Palmer, Cedar Rapids, Iowa.
A. B. Whitmore, Garner, Iowa.
J. E. Cozart, Emporia, Kan.
R. W. Fisher, Davenport, Iowa.
A. D. Brown, Dixon, Ill.
D. T. Ames, New York.
C. S. Chapman, Des Moines, Iowa.
J. B. Duryea, Des Moines, Iowa.
P. T. Benton, Iowa City, Iowa.
H. E. Scitliffe, Peoria, Ill.
C. A. Faust, Jacksonville, Ill.
A. J. Parsons, Wilcox Junction, Iowa.
R. H. Randall, Mt. Vernon, Iowa.
C. C. Heavick, Council Bluffs, Iowa.
L. V. Perry, Burlington, Iowa.
W. J. Kinsey, Sheboygan, Iowa.
D. D. Burley, Northboro, Iowa.
B. L. Gallahan, Northwood, Iowa.
J. A. Nelson, Freempion, Ill.
W. F. Giesseman, Des Moines, Iowa.
J. E. Barnes, Iowa City, Iowa.
W. S. Butterbaugh, Iowa City, Iowa.
D. W. Hoff, Des Moines, Iowa.
R. E. Morris, Republican City, Neb.
John T. Perry, Javaca, Ill.
R. S. Donnell, Chicago.
S. N. Curver, Warrensburg, Mo.
W. D. Shewalter, Jacksonville, Ill.
F. S. Sheldor, Huntington, Ind.
W. J. Ives, Leavenworth, Kan.
J. C. Swartzendruber, Ames, Iowa.
H. E. Johnson, Des Moines, Iowa.
G. W. Brown, Jacksonville, Ill.

ATTENDANTS NOT MEMBERS.

O. H. Reed, Dixon, Ill.
C. C. French, Dubuque, Iowa.
L. E. Freshall, Davenport, Iowa.
B. F. Ogden, Principal Public Schools, Des Moines, Iowa.
Omer Childs, Keithsburg, Ill.
L. C. Sloan, New Boston, Ill.
Fred. Berzema, Newton, Iowa.
Henry Welterman, Baxter, Iowa.
Louis Silverside, Davenport, Iowa.
B. W. Avery, Mohr, Ill.
Herman Lamp, Davenport, Iowa.
D. J. Judd, Clinton, Iowa.
Mrs. A. N. Palmer, Cedar Rapids, Iowa.
Mrs. C. C. Curtis, Minneapolis, Minn.
Mrs. B. C. Wood, Davenport, Iowa.

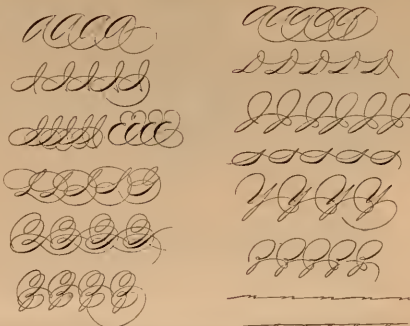
The new officers of the association are as follows:

President, Chandler H. Peirce, Keokuk, Ia.
Vice-President, C. N. Crandle, Dixon, Ill.
Secretary and Treasurer, A. N. Palmer, Cedar Rapids, Ia.
Executive Committee: W. F. Giesseman, Chairman, Des Moines, Iowa.; C. S. Chapman, Des Moines, Iowa.; P. T. Benton, Iowa City, Iowa.

Mr. Peirce Leads Off.

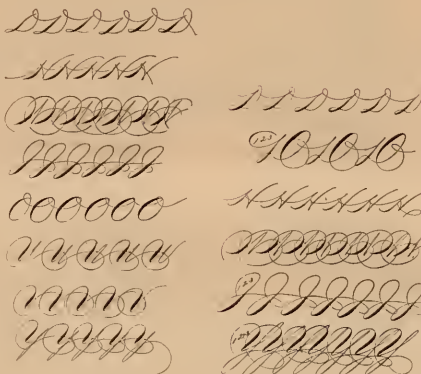
The convention was called to order by its president, C. C. Curtis, of Minneapolis, on Wednesday at 2 p. m. After the reading of minutes and reports of officers, the exercises were opened by C. H. Peirce, of Keokuk, Ia., on "The Philosophy of Motion." He said all good forms must have a preparatory motion. Perfect ideals alone do not make good writing. The motion of the hand while off the paper during the process of writing, constitutes the philosophy of movement. The proper execution of any capital letter depends upon its application. A movement, however good in form, however well impressed upon

WORK AT THE BLACKBOARD.



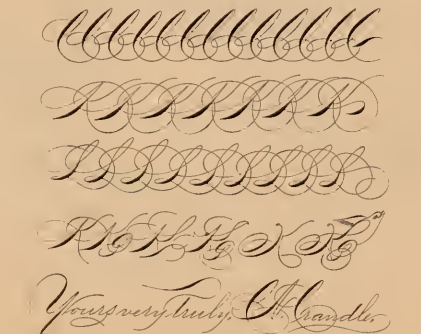
By I. W. Pierson.

By P. T. Benton.



By J. F. Cozart.

By B. C. Wood.



By C. N. Crandle.

the mind, can never be made to harmonize and produce unity of action without the application of this recognized power. The poetry of motion embodies grace, ease, style and the general pleasing effects shown in skillful execution, which are due in a large measure to the presence of this almost inexplicable force. The principles which underlie it or compose it systematically accord with the highest artistic productions. To understand it is to secure the shortest, easiest and best method to the highest possible attainments.

Form should, however, precede movement in learning to write. This is a necessity, from the fact that pupils attend school at too early an age to render instruction in the muscular movement practicable, their first efforts being with slate and lead pencil. Mr. Peirce said if he could have pupils refrain entirely from any effort at writing until they were of sufficient age to have developed muscles, judgment, and purpose, he would proceed with movement rather than form, developing form as a result of disciplinary motion.

The speaker believed that there must be more or less finger action combined with that of the forearm, for the highest order of writing skill. Numerous illustrations and movement exercises were given upon the blackboard with an astonishing degree of skill, showing that the "philosophy of motion" had at least developed one phenomenal master of the chirographic art.

A spirited discussion followed Mr. Peirce's remarks, his position being sustained by a large majority of the speakers.

METHODS OF AN ITINERANT.

The evening session was opened by P. A. Westrope, of Grant, Iowa, on "Traveling Penman." He set forth his plan of organizing and conducting special writing classes for a course of twelve lessons. His plan was to first visit the school officers and secure the use of the most eligible public school-room, then visit the public school teachers, securing so far as possible their co-operation and giving a free lesson to their pupils as an example. He then canvassed the neighborhood for pupils. He announced the first lesson free and collected no tuition and satisfaction was assured. His course commenced with simple movement exercises, combined first with the principles, then letters and words.

This exercise was followed by a discussion in which was raised a question as to the relative desirability of the following form for the reverse oval letters:



On a vote of the members No. 1 received 11, No. 2, 5; No. 3, 0, and No. 4, 5 votes.

A. N. Palmer, Cedar Rapids, Ia., followed upon "Muscular Movement Writing." His exercise was accompanied with numerous and skillfully executed blackboard illustrations. He would drill from the start upon the pure forearm movement, leaving any necessary or desired finger action to be developed by the pupil. He also advocated the placing of the arm at an angle to the right of the margin of the paper, thus enabling the hand to swing from the elbow in making the long strokes of writing rather than to make them with a direct forward and backward motion of the forearm.

These ideas called forth a very spirited discussion, Messrs. Curtis, Crandle, Ames, Peirce, Chapman and others urging that the proper finger action should be explained and taught with that of the forearm and that the forearm should be nearly parallel to the margin of the paper.

working on a movable rather than a fixed rest at nearly a right angle to the margin.

Mr. Palmer began his movement drills with the direct oval exercise, following with inverted. These he first practiced in concert by count by motions in the air, then on paper, endeavoring to attain a speed of 200 down strokes per minute. These exercises were followed by numerous others combining various letters. In all his practice he sought to lead pupils to the ability to properly criticize their own work. He did not believe in the use of oblique holders. In his advance practice he required pupils to cover a page of foolscap in 15 minutes.

Parsons Starts a Speed Class.

The proceedings of the second day were opened by A. E. Parsons, of Wilton June

BLACKBOARD WORK.

B. C. Wood, of Daycoport, then gave an exercise upon "Blackboard Work." A large number of the members were sent as a class to the numerous boards surrounding the hall. They practiced to time from music at the piano by Mr. Kinsley, upon the numerous exercises presented by their leader. The exercises consisted, first, of simple movements, then single letters, combined capital letters, words and sentences. The whole exercise was intensely interesting and called out many astonishing exhibitions of skill, notably from Messrs. Peirce, Wood, Pierson, Palmer, Duryan, Hoff, Beston, Crandle and Nettleton. In accordance with a request of the editor several of these exercises were transferred to paper and are shown by the accompanying cuts. We regret that many

in all the various branches belonging to a common school course. The necessary recitations are so numerous that, united with other incidental labor, a teacher's time is so overtaken as to compel the devotion of very limited time to any one recitation or branch of study. Half an hour twice a week devoted by the whole school to writing is often as much as can be spared, and is even proportionately more than can be devoted to any other subject. The instruction is to be given by an unprofessional teacher, most frequently without knowledge or experience respecting the proper style of copies or methods of instruction.

This, the speaker believed to be a fair statement of the circumstances under which the vast preponderance of all the children of this land are forced to learn all they are

stances of each pupil as far as practicable, and to those who in his judgment were circumstanced favorably to the acquisition and practice of the muscular movement teach it by separate and specific instruction; to all others do the best possible with finger movement. This is, of course, assuming that the teacher himself understands and can teach muscular movement, otherwise finger movement only is possible. It is an obvious fact that any practical use of the muscular movement requires much more time and effort than does the finger, and much more practice in after life to retain it; hence the finger movement is most certain to secure ordinary results for ordinary persons and for ordinary use.

It was Mr. Ames's belief that writing did not receive attention commensurate



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tion, Iowa, who gave a very creditable lesson on teaching adult classes. He placed great stress on time as applied—first, to correct drill, and then to individual speed. In a special contest by the members of the association the word "noon" was written by a large number 19 times in one-half minute. Five minutes' trial on the same word reached 163 words for five minutes. Counting was discussed at considerable length, and all agreed that its object was to secure uniformity, and that eventually the proper results would be produced without thought, and, relatively speaking, without sight. Incessant, intelligent repetition is the sure road to successful execution.

Mr. Parsons illustrated upon the board at great length his plan of developing by movement exercises, speed and accuracy of motion. Much interest was elicited, and all agreed that his plan was meritorious.

were written in ink too pale to admit of reproduction.

TEACHING IN UNGRADED SCHOOLS.

D. T. Ames then addressed the association upon "Methods of Teaching Writing in Ungraded Public Schools." Teachers of writing, when speaking of methods and systems, very naturally speak from their varied standpoints. A teacher before a class of advanced pupils, such as attend a business college for the specific purpose of qualifying for business, could not use or advocate the same methods that he would in the first writing grade of a graded city school; nor could the teacher of a graded school advocate his plan for an ungraded public school. Here writing is taught to the masses, and under the most adverse circumstances. Thrown together are pupils of all ages and every degree of talent and attainment, to be instructed by a single teacher, for a short and often single term,

to know of writing. Many of these pupils by force of circumstances, attend school for only a very limited period, barely acquiring the rudiments of the first branches, their life pursuits calling for the most limited use of the pen. Under these circumstances, what is the proper course for a teacher to pursue respecting the teaching of writing?

First: If the teacher is able to write a fairly good copy upon paper and the blackboard he should, if time will permit, write copies (preferably upon movable slips) illustrating and analyzing the forms and combinations of writing at the board. If not able to write a good copy, copy-books should be used. As a rule he believed that only finger movement can be taught or acquired under such circumstances. His plan would be that a teacher should first make himself personally acquainted with the capabilities and circum-

stances with its importance from either school officers or teachers in our country schools. Next to reading it was the attainment most necessary and useful, and should receive attention accordingly. These views seemed to accord with those of the association.

Thursday afternoon C. C. Kenrick, Council Bluffs, addressed the association upon "Engraving," giving many practical hints. Messrs. Crandle, Peirce and Ames joined in a discussion at the close.

C. H. Peirce followed with an interesting and practical exercise illustrating "How to Give Speed in Figures." Form stands first and must be secured by the action of the fingers. Presenting the work in an order of simplicity as follows: 1, 0, 6, 4, 8, 3, 9, 2, 7, is only in keeping with the proper presentation of any subject. After form follows speed, taken singly. With the very best results here

What do you think of our prize flourishes? next month we will give some beautiful samples of ornamental work. Business letters come in, too. Of course you intend to vote.

Across the Continent.

V.

A Visit to the Famous Mariposa Grove of Big Trees—Through the Napa Valley—Tacoma and Seattle—Snow-Clad Mountain Peaks.

BY DANIEL T. AMEN.

A deflection of nine miles from the regular road on the return from the Yosemite to San Francisco, and about 45 miles out from the former, gave our party an opportunity to visit the celebrated Mariposa Grove of big trees. The monumental size and loftiness of these dominators of the vegetable kingdom are astounding, even to persons who have heard all about them, and have their proportions down by rote.

The Mariposa is, perhaps, all things considered, the most imposing of all the seven groves of big trees known in California. There are 630 of these old giants in the grove, several times as many as in the Calaveras grove, which contains the next largest number. Standing out by itself is that splendid specimen, the Grizzly Giant, more than one hundred feet in circumference three feet above the ground. Six other trees in this grove have a circumference of about ninety feet at this height from the ground, and one or two of the prostrate trees are said to be of one-sixth greater diameter than the greatest of those living. Several of the trees in the grove reach an altitude exceeding 300 feet. In the Calaveras grove one of the prostrate trees, "The Father of the Forest," is 435 feet in length.

Look at the picture presented herewith and you may get some sort of a notion of the dimensions of these forest patriarchs. The tree shown is the Wawona, not nearly



Mount Tacoma, 14,440 feet High, Next to Mt. St. Elias, Alaska, the Highest Point of Land in North America.

note period, and its trunk is a mere shell for perhaps a hundred feet. Still, it is

several thousand years more. The writer was one of a party that rode through the opening in the tree on a stage-coach, just as shown in the picture. It would be quite possible to enlarge the gate-way sufficiently to admit of two such vehicles passing through abreast. The stately magnificence of a grove containing such a number of these venerable patriarchs of the forest is quite beyond description.

Our next trip was to the hot springs or geysers of California. These are located something over a hundred miles to the Northwest of San Francisco, and attract many visitors on account of their hot sulphur baths, said to have great medicinal properties. We can certainly bear witness to the luxury of the geysers. Our return was through the beautiful Napa Valley, famed as one of the great vine producing districts of California. The valley is indeed vine clad, with here and there a great variety of orchards richly laden with choice fruits. So abundant is the yield of grapes that the best qualities bring less than one cent per pound at the wine presses.

TOWARD THE RISING SUN AGAIN.

It was with reluctance that on the morning of August 9 we turned our face homeward. Our first stop was at Sacramento, where we were met at the station by E. C. Atkinson, President of the Sacramento Business College, by whom we were treated to a day of delightful entertainment, driving through all the interesting portions of that beautiful city and its suburbs. Sacramento is one of the most substantial and prosperous cities of the Golden State. Our way thence was over the California and Oregon Railroad, which runs all the way to Puget Sound, in the midst of the grandest mountain scenery. The road lies in the trough of two parallel mountain ranges, the Sierra Nevada and the Shasta Range, and in full view of both. Snow-capped peaks are almost continually in sight. Among the grandest of these are Mounts Shasta, Hood and Tacoma. Of the latter we present a fine representation as it appeared on the middle of August, clad for several thousand feet from its summit in its never changing mantle of snow and ice.

Our first stop was at Portland, a substantial and growing city of over 40,000 population. It has an immense trade in lumber and salmon. While there the writer was the guest of A. P. Armstrong, of the Portland Business College, an exceedingly clever and entertaining host. One day was spent in a trip by steamer up the splendid Columbia River, affording a view of much magnificent scenery.

After a stay of three days we left for Tacoma, Wash. Ter., which is delightfully located at the southern extremity of Puget

Sound, and is the terminus of the Northern Pacific Railroad. The entire distance was through the most dense forests of fir and pine, with an occasional settlement. These forests seemed interminable and one would think capable of supplying the continent with lumber for ages to come. Saw mills and lumber piles were everywhere conspicuous in and around Tacoma. Besides the immediate supply of logs, immense rafts are towed down from all parts of the Sound.

At Tacoma we took a steamer for Seattle, which is about 40 miles further up the Sound, and is a fast growing city of some 15,000 or 20,000 population. In some respects this is one of the best located and most promising cities of the Pacific Coast. It is rich in lumber, fruit and hops, and although further north than Maine has a remarkably mild and



Driving Through the Wawona

so large as some of its companions, but still a very considerable twig in its way. It was burnt out by forest fires at some re-

growing vigorously, new wood continually making and bursting through the charred portions, and is good for perhaps



Spokane Falls.

equable climate, first being unknown. The mountain views from this point are of the grandest on the Coast. Across the Sound, to the westward and in full view are the towering peaks, many buried in perpetual snow, of the Olympic Range; to the east are the massive forms of Mounts Baker, Tacoma and St. Helens, while the Sound on the South and Union and Washington lakes on the north afford the finest water scenery and facilities for foreign and internal commerce.

After three days' sojourn at Seattle we resumed our journey westward, the next objective point being the Yellowstone National Park. The most pretentious cities along the route are Spokane Falls, Wash. Ter., from which our discriminating artist has taken an attractive little scene, and Montana's capital, Helena, near the northwest corner of the park. From this point the journey of exploration to that incomparable reservation was made by stage coach. We shall take the reader through the park in our next paper, and show him things not to be seen elsewhere on the broad earth so far as known to man.

Shorthand Department.

All matter intended for this department (including shorthand exchanges) should be sent to Mrs. L. H. Parkard, 101 East 23d street, New York.

The Shorthand World.

Whatever may be said or thought about the glut in the amanuensis market, there seems to be no "let up" in the educational work done to fill the possible demands for stenographers. Not only are shorthand schools being multiplied on all hands, and

another thing is accomplished which no keeo-scented teacher will ever lose sight of—viz.: the conveying with the words and phrases which the student uses to promote his skill valuable lessons concerning the very work in which he is engaged. These "sugar-coated pills" harm no one, but like bread cast upon the waters, are sure to return, and to bless. Altogether, the work is to be commended.

The *Commonplace Shorthand* has taken the first step toward annexation, and removed from Toronto to Chicago. Messrs. Bengough & Brooks say a graceful farewell

Take, for instance, the following, that in one form and another may be culled from almost any shorthand periodical, and gathered from almost any thoughtful man or woman who has tried to get there:

1. Make haste slowly at the start. Call nothing "shorthand" that cannot be read promptly and easily. If an outline is difficult, practice upon it until it can be made with automatic exactness.
2. Carry words in the mind, not only in their sound, but in their meaning. If it be difficult to do this, practice upon

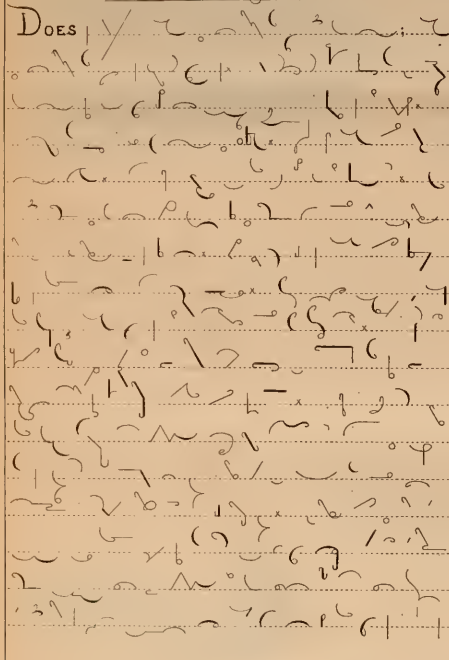
ment of words without knowing their meaning. That is not a vocabulary—it is a junk shop. Make yourself acquainted with the different styles of speakers and writers.

3. Get a pen that just suits you, and with which it is a pleasure to write, and rid yourself of friction, as far as possible, in every way.
4. Practice.

The English Tongue.

Among all the translations of "The English Tongue" received up to the pres

The True Value of Shorthand.



every inducement, reasonable and unreasonable, truthful or deceptive, put forth to lure the would-be shorthand to the "only" fountain of knowledge, but books, and periodicals abound, "systems" are multiplied and the general tendency to a "boom" in stenography is kept right side up by all the devices that the disinterested "educator" can employ. So far, nobody is hurt by the excessive zeal, but everybody seems to be reaping a harvest, and the "revolution" in business methods foretold by the first perfected type-writer continues to revolve.

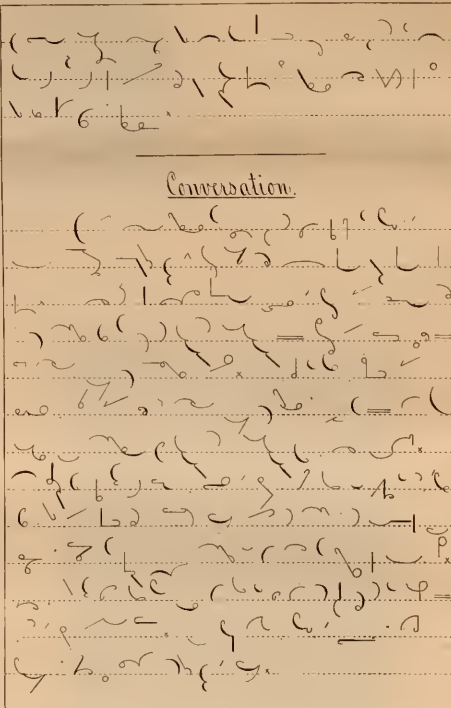
Among the recent new books is Longley's "Dictation Exercises," an unostentatiously cheaply printed pamphlet of 72 pages, with selections and original articles carefully arranged for stenographic work. The compiler, himself a teacher of great repute and the author of a Pitmanic system of shorthand, has made use of his wide experience in this selection, taking care not only to secure "the best verbal phraseology practice for all classes of work," but to so enlist the interest of the learner in what he is writing as to accomplish that condition of "mental grasp" which is essential to all effective reporting. And

in the October-November number, and Mr. Isaac Denett, the champion speedist, starts the new series with a characteristic salutatory, and we are left with the pleasing task of welcoming the coming and speeding the parting guest. We do it with pleasure, and without an *ing* dot.

The champion typewriters, Miss Orr and Mr. McGurruin, had their innings in New York on Friday evening, January 11, at Packard's Business College. The assembly room was crowded with interested lookers-on, and the flashing fingers and monotonous click of the Remington machine made a feast for eye and ear. The question which a croaker in the back row propounded—"What is the use of it all?" was not answered on the occasion, and so we say here, it was a pleasant and appropriate tribute to skill, and a delightful entertainment to the amanuenses of the city, who filled the hall. It was, in fact, a good thing, and ought to be repeated in some form.

More About Speed.

It is interesting to note the various suggestions made by teachers and stenographers concerning speed and the best way to attain it, and especially to note that they are generally sensible and practical:



it. Get some one to dictate sentences of suitable length, and practice repeating them until you can do readily and perfectly.

3. Use all the common sense you have, and if you need more, get it. Follow the gist of a speaker's remarks, and the exact expression, if you can. Above all, don't make a sensible speaker talk nonsense. If you have to supply a word, make it fit.
4. Believe in yourself—not arrogantly and obstinately, but with a modest confidence that will not make you ridiculous if you should fail to do the best that is in you. Don't let slight failures discourage you, but rather make them help you.
5. Keep cool. Let others do most of the flurrying and worrying. Don't burn your bridges, but leave open a safe retreat, though you may never need to use it. Keep your wits about you.
6. Get a large vocabulary, by whatever means it may be done. Read different authors; listen to different speakers; practice the art of composition, in order that you may know your own pacity. Do not get an assort-

ment of words without knowing their meaning. That is not a vocabulary—it is a junk shop. Make yourself acquainted with the different styles of speakers and writers.

THE ENGLISH TONGUE.

One of the best things to be said of our birth tongue is that it is void of art and speaks in short words. Its style is full of path and point; its terms are brief and terse, and in made of flow is to a mark which it hits each time. The grand test of its force is found in the mass of its short, strong, cut, crisp words, which can say all that wise men know or can learn, in forms of speech and with sounds that go straight to the mind and heart. It can tell us no tongue nor tribe of earth can—and in size terms, too—what clear heads think and stout hearts feel; what brave souls dare and high minds see; and quick hands can do when the time calls for them to act, or truth needs them to live or die for her own dear sake. And our words are so full of point, so neat and clear that one stress of voice will make them; and so plain are they that a child can grasp their large weight of sense—in fact, cannot fail to catch at a glance all that they mean. These words of ours flash out to us

Holroyd, and taught for one year in the Springfield College. She was married three years ago.

—Conrad & Smith have a large attendance at their business college, Atchison, Kan.

—Mr. E. J. Kautz, the well-known penman and commercial teacher, of Stratford, Ont., and Miss Annie Dixon, one of Port Lambton, Ontario's, fair daughters, were recently united in marriage. *The Journal* offers best wishes.

—E. E. Martin's Business College, at Spokane Falls, Wash. Ter., is one of the institutions of that thriving city referred to briefly in our continental article on another page. It has a full faculty, including instructors in shorthand and telegraphy. The shorthand teacher is F. S. George.

—The Big Rapids, Mich., Industrial School is well patronized by the people of that section. W. N. Ferris, the principal, is to be congratulated.

—W. Pierson, the veteran penman, late of Burlington, Vt., has accepted a position as teacher of penmanship at H. B. Bryant's Business College, Chicago.

load, Ohio. He also teaches penmanship and commercial branches by mail.

—The twenty-third anniversary of the Trouton Business College was duly celebrated on Thursday, December 11. Rev. Dr. Lyman Abbott, pastor of Plymouth Church, told the students and their friends "How to Succeed." Handsomely engraved invitations were issued by Principal Rider.

Death of Prof. John B. Holmes.

Prof. John B. Holmes, proprietor of the La Porte, Ind., Business College, died suddenly on December 26.

It is with more than usual sorrow that we record the passing away of so worthy a man and so true a friend, as an intimate acquaintance of many years proved him to have been. The blow came with greater force from the fact that only three days before his death we were enjoying the hospitality of himself and his charming home circle. At our parting he was apparently in the best of health, speaking with confident hope of his future plans.

Professor Holmes was endowed with a clear,

positive, had better do without his dinner than to do without this great work. Ames' Compendium continues to be the standard on engraving, lettering, ornamental work, &c., and is also indispensable. These two works make a complete penman's encyclopedia and library. The price of the Ames Compendium is \$5.

We have sold a large number of these two Compendiums at a special combination figure of \$10, saving the purchaser \$3.50, and giving him great satisfaction every time. Now we propose to make a special drive, and until further notice offer the two Compendiums for only \$9. Don't delay your orders.

EXCHANGE COUNTER.

Educational and Technical

—If there is any business college periodical more full of well-merited mental meat than the *Rochester Commercial Review*, where is it?

—A handsome illuminated cover makes the

THE EDITOR'S SCRAP BOOK.

—We have some very pretty visiting cards and ornamental specimens from A. E. Dowhurst, Utica, N. Y. We are informed that Mr. Dowhurst is making a great success in his specialty of ornamental work.

—From A. H. Barbour, Tabor, Iowa, comes a very best double bird flourish and some excellently written cards. Barbour has been teaching penmanship in the public schools of Tabor.

—A creditable specimen of ornamental lettering with cards that show a very fair degree of skill come from J. D. Bachendirecher, Princeton, Ind. W. H. Beacom, one of Cranford's pupils, at Dixon, Ill., is responsible for a pen drawing of decided excellence. We have a very good design in the form of a letterhead executed by G. P. Storgess, Evanston, Ill.

—C. G. Fehner, New Berlin, Tex., whose letter we recently reproduced on the front page of *The Journal*, in connection with our writing lesson, sends a number of cards and movement exercises which proclaim him to be



Specimen C (Photo-Engraved) Submitted for Competition in Our Prize Flourishing Class, and One of the Three Specimens Selected as the Best from the Whole Number Received. The Other two (Specimens A and B) are Likewise Shown Elsewhere in this Issue. You are Invited to Send Your Vote as to which of these Specimens shall be Awarded First Prize, which Second and which Third. For Particulars of Voting, See Freezing Page. (Size of Original, 15 x 20 Inches.)

—The Lamson Business College and the University School of Shorthand, Watertown, Dak., have been consolidated under the name of the Watertown Commercial College.

—C. F. Noss is penman of the State Normal School, Ashland, Ore., a promising young commercial school conducted on modern lines. J. N. Street is President.

—At the bridge, home in Indianapolis, on Christmas-day, Prof. G. W. Dix, the well-known penman of Winfield, Kan., was married to Miss Agnes Eden. *The Journal* extends felicitations to the happy couple.

—A. E. Parsons, of Wilton Junction, Iowa, has built up a large mail business. He is an earnest, honest teacher, and a good penman. One of his specialties is teaching people how to write their own names—that is, suggesting harmonious combinations and furnishing models from which to practice. Probably no penman in the world does so much of this kind of work as Parsons.

—Issac Richardson, a commercial teacher of many years' experience, is conducting a shorthand school at No. 160 Exchange, Cleveland,

active intellect highly cultured by diligent application. He was a graduate of Wilkes College, Massachusetts, and of the Albany Law School, adding to his accomplishments a thorough mastery of Graham shorthand. His school justly enjoyed the reputation of being one of the best regulated institutions of its kind. Socially he was the most genial and courteous of men. As a husband and father he was kind and affectionate, and at all times and to all men he was a gentleman, admired, honored, beloved. He leaves a wife and six children, to whom we extend our most profound sympathy and condolences.

The Two Great Compendiums—Combination Price Reduced to \$9, saving the Purchaser \$3.50.

We have said a good deal in commendation of the New York Spicarian Compendium, the most complete work on penmanship ever brought from a press. It covers the whole range of the art, and is cheap at the selling price of \$7.50. A pen artist, present or pros-

pective, who, Kansas City, Mo., very attractively without, as it is instructive within.

—The editors of the *Creator*, published at Clark's University, Atlanta, Ga., discuss the problem of race equality in a recent issue with great earnestness.

—Alack! *The Pen Art Herald* has passed over to the great penmanship journal majority. But we have the *Ink Bottle*, as its revived essence, with W. D. Showalter presiding at the safety valve. The paper is interesting and worthy to live. It has moved to Chicago.

—Some *Business Points* with profuse pictorial embellishments, comes to us from the Louisville, Ky., Business College. Among other thoughtful articles is one on shorthand systems.

—A. A. D. Hahn and G. W. Walters have reason to be proud of their *College Reporter*, Helena, Montana. It looks as though there were a vigorous school back of it.

—Among the latest arrivals in the commercial journal line is the *Commercial World*, Battle Creek, Mich., by J. B. King.

—A very promising young writer. From P. T. Benton, of the Iowa City Commercial College, we have a number of cards, a model letter and other specimens. He is a good writer and we hope to hear from him more in the future.

—M. V. Hester, of Rich Farm, Ill., is a series of no mean pretensions, as shown by specimens submitted. J. R. Graff, Riverton, N. J., is to be put in the same class. Parsons and Kennison, of the Zanesville, Ohio Business College, send the compliments of the season in a beautifully written letter.

Don't fail to vote on the prize specimens. *THE JOURNAL* readers are to be the judges of their respective merits. By the way, keep your eyes open for some open in the other lines of penmanship, which will come in later. We promised you a better paper this year than ever, and the promise shall be fulfilled.

Practical Teachers and Penmen.

C. N. CRANDLE.

ACCORDING TO L. B. NEIGHBOUR, A CO-
WORKER IN THE N. I. N. S.

In a roomy, light, airy studio, whose windows north and east, look out upon Rock River, with background of wooded hills, and out upon the little New-England-

At its meeting in Minneapolis in July of the current year he presented his methods of conducting large classes in penmanship, the exercise being considered one of the most interesting and profitable of the convention. Likewise he is an enthusiastic member of the Western Penman's Association, and addressed it at the Cedar Rapids meeting last winter upon the subject of abbreviated capitals. For the year just ended he was a member of the Executive Committee and was prominent

beautiful art. I refer to the exchanging of specimens between different members of the profession. My suggestion may not meet the approbation of others, but as for myself I stand ready and willing to correspond with any one who will exchange with me.

Yours truly,

R. E. MORRIS.

M-Therson Institute, Republican City, Neb.

If this suggestion meets with the approval of THE JOURNAL's readers we will open a list, publishing free the names and address of those wishing to exchange specimens.

The Penman and His Gun.

RICHMOND, IND., November 17, 1888.

PROF. D. T. AMES, 205 Broadway, N. Y.:

Dear Sir:—Please accept my thanks for the Premium Gun sent to me for thirty subscriptions to THE PENMAN'S ART JOURNAL. It is an excellent long-range, close and hard shooting gun, well made and neatly finished, and will give good service to any one wishing such a present.

Very truly,

W. H. SCHWABER.

Richmond Business College

Mr. Shawley's elegant double-barrel breech-loading gun cost him not a penny. He took subscriptions among his pupils and when they had reached thirty, claimed the premium gun to which he was entitled. We offer even better inducements now, as you may see by consulting our new premium list printed elsewhere in this issue.

Duping Young Men.

The Business Week, Detroit, in its last issue has the following:

We clip the following paragraph from Marcus H. Fox's excellent article in THE

and in a short time turn them out with the written certificate of the principal, pronouncing the plow-boy that was a "Professor of Penmanship."

These boys, or young men, go forth into the country districts and villages, like young turkey gobblers that are assuming their first strut, and suffer the people to think that "The Professor" would condescend to enlighten them in the mysteries and beauties of the Divine Art," which consists, in his case, in making large, sprawling capitals with an effort at display, with a maze of flares and curves coiled and matted in crazing awkwardness, and small letters scattered across the page with fowling loops and heavy shades.

Now, these young men from the country that have a little start in penmanship that is far away from a good handwriting, puffed up with the thought that they are professors, with no slight emphasis on the "Professors," that are making such fools of themselves, are really dupes of the man who pronounces them "Professors" for the sake of getting their money.

The young men from the country, if rightly educated, encouraged and directed by honest, capable teachers, make the most successful business and professional men of our land; but if bamboozled by designing knaves, so that their efforts are misdirected, and they conceive a wrong estimate of their importance and ability in the start, they are lost to usefulness, and are lamentable failures.

Why not get a \$5 Compendium Free?

The following from a letter from J. E. Garner, Harrisburg, Pa., reiterates the experience of hundreds: "I am perfectly delighted with 'Ames' Compendium,' which I received as a premium, some time last spring. To say that it is a most complete work of its kind is to say the work very sparing praise. We would not know how to get along without it now that we enjoy the luxury of having it within our reach. I hope to be able to send some new subscribers to THE JOURNAL before



C. N. Crandle.

like city of Dixon, Ill., nestling among the trees along its undulating streets, you may, six days in the week, find C. N. Crandle, the artist penman, working busily as a beaver. The studio is on the second floor of the main or college building of the Northern Illinois Normal School. The professor is so busy because of the special penmanship pupils seated at the tables about him, or he may be at work upon a piece of engraving for some society, or perhaps on an original set of capitals for some penman's journal, or, again, it may be the heading of some ambitious paper just about to be born. Two hours of the day, however, the professor spends in teaching the students of the Normal in classes that number way up in the hundreds.

What does he look like? Oh, he's a pretty fair-looking fellow—a great deal better looking anyhow than you could make yourself believe after examining the accompanying portrait. He hasn't got far into the thirties, yet is rather above medium size. He has a comfortable, well-fitted roundness of body and glow of countenance that speak eloquently for Mrs. C.'s management of his table; has a complexion tending toward the blonde and a pair of frank blue eyes that sparkle and laugh like a boy's, until he settles down to business, when they snarl.

His family consists of his wife and little daughter, Edna May. Mrs. Crandle is herself no inferior artist and designer, and Brother Crandle is free to attribute much of his professional success to her aid and inspiration. The little daughter wins hearts outside the family, and it is well to say that she rules hearts within it. Sunday finds all three at church and Sunday school in the Methodist Episcopal church of Dixon. Mr. and Mrs. Crandle hold a membership in the Methodist organization and are teachers in the Sunday school.

Professor Crandle is a member of the Business Educators' Association of America, having joined it at Chicago in 1880.

in the deliberations of the recent session at Davenport, Iowa.

But we like to know what a man has been. Well, Crandle is a farm product—not a vegetable, I assure you, but genuine live stock. Early in life he began to play the "devil" in a printer's office of his native State, Indiana; came then to be foreman in the office; left the work for an education, which he obtained at Valparaiso, Ind.; has since taught his beloved art in the Valparaiso public schools, in the Normal at Bushnell, Ill., in a private school of his own at Nashville, Tenn., and in the Northern Illinois Normal School, at Dixon, Ill., with which he has been for two years connected. As for Professor Crandle, the penman, he has hosts of friends who will guarantee that "he's all right."

Don't fail to send in your rate on our prize illustrated specimens. Send it, too, without delay.

Quick Work With the Pen.

EDITOR OF THE JOURNAL:

In the last issue of THE JOURNAL I noticed an article under the heading of "Speed in Writing." I never before tried how fast I really could write, and for a first trial made the following speed:

Words	No. times written per minute.
In	60
men	48
come	45
screw	30
mountain	30
of	24
the	55
thought	21

Mr. Peirce makes the figure 1 three hundred times. I tried it twice and made it 300 times, and with practice could do better. Yours respectfully,

WILL RAMSAY, JR.

Orville, Out.

Wants to Exchange Specimens.

EDITOR OF THE JOURNAL:

For some time I have had a scheme in view which I think, if carried out, would result in much good and might imbue some of us with more enthusiasm for the

Dixon, Ill., Nov. 21, 1888.
My Dear Sir,
Your esteemed favor is at hand. I cannot see why you do not take a course in penmanship. It would be an investment worth one hundred cents on the dollar. A good penman can always find profitable employment. Trusting you will be favorably impressed I am,
Yours very truly,
C. N. Crandle.

Photo-Engraved from Pen and Ink Copy Executed by C. N. Crandle, Penman, Northern Illinois Normal School, Dixon, Ill.

PENMAN'S ART JOURNAL, of September, on "The Professor." "Nowadays ambitious young penmen need not despair, for by taking a six weeks' course of instruction in some well-advertised 'pen art' establishment he can be dubbed 'Professor.' Is this not progress in penmanship? Think of it—a professor in six weeks!"

There is a school down in Ohio where they take boys fresh from the plow

the end of the present year, as most of those who secured it through my recommendation as well pleased with it. Mr. Garner got his Compendium free by sending a club of 12 subscribers to THE JOURNAL. The number has since been reduced, so that now a club of ten subscribers at \$1 each entitles the sender to a copy of the Compendium free. Each subscriber also gets a premium.

Keep a sharp lookout for our prize specimens in the February JOURNAL.

EDUCATIONAL NOTES.

(Contributions for this Department may be addressed to H. F. KILMER, Editor, THE PENMAN'S ART JOURNAL, Brief Educational Items solicited.)

Facts.

The new catalogue just issued gives the number of students in Yale University as 1265.

The annual catalogue of Harvard University shows 1269 students, against 1022 last year.

Among the students of Princeton College is one 72 years old.

Dr. Holmes is credited with asserting that a child's training should begin 100 years before it is born.

In the London School of cookery over 10,000 young ladies took a full course of instruction during the past year.

Kansas has a college attendance of one in every five hundred in this ratio by only Connecticut, Massachusetts, Iowa and California.

The Empire of Japan has established a college for women, which is to be ruled by a committee of foreign ladies. Two of these are Americans, two English and the other two French and German respectively.

A donation of \$1,000,000 for the education of the colored race in the South has recently been made by Daniel Hall, of Guilford, Conn.

In St. Peter's College, Freshfield, near Liverpool, there are two colored students from America—Messrs. Joseph Griffin and James Brown, of Maryland—who intend to enter the sacred ministry.

According to recent judicial decisions in Wisconsin and Pennsylvania, the reading of the "King James" version of the Bible in public schools is not sectarian education, and cannot be objected to as such by Roman Catholics, taxpayers, and Protestants cannot legally object to the reading of Deany version in the same schools.

Fancies.

The school-house which is generally rich in blubber.—*Tololo Blade.*

In teaching a boy drawing, give him the penmanship and let him draw his own conclusions.

Teacher.—"While, what is the capital of Canada?"

The money taken there by United States financiers and bootlers.—*Life.*

Cambridge, England, has established a college of carpentry for women. Any woman of ordinary intelligence can learn how to split wood in one course of thirteen weeks.—*Traill Park.*

"I—I don't know what you mean, uncle!"

"Why, I mean where do you stand in your class?"

"Oh! in the reading class I stand near the stove; in the spelling class I stand on the crack just in front of the big desks, and in the arithmetic class I don't stand at all, yet just sit on the recreation bench."

"Bridget, has Johnny come home from school yet?"

"Yes, sir."

"Have you seen him?"

"No, sir."

"Then how do you know he is home?"

"Cause the cat's hidin' under the stove, son."

Prepress (at Vassar).—"Well, Miss Daisy, I'm waiting for your recitation."

The fair's bosom friend—"Flass, ma'n, she's got her chawing-gum caught, and can't open her mouth."—*Puck.*

Philly, seven years old, is proud of his standing at school.

"Well," said his uncle, who had heard the boy speak rather delightedly about his school triumphs, "what is your relative rank in your class?"

JUST FOR FUN.

Why is a man called honorable who is upstairs beating his wife? Because he is above, doing a mean act.

Adam had one thing in his favor. Eve couldn't hit him whether he had loved any other woman before he met her.

The hustler is not wholly discarded, but it is generally gone to the rear.

"Hankie, dear, I can't wait to tell you what I am going to buy you for Christmas!" Darling wife, what is it? "Well, I'm going to get you a silver card and a bronze bracelet for the mantel, and a lovely Russian table runner for the front, and a very nice hat. I've been thinking, Jane, and I have about concluded to get you a new shawing trawl. (Trouble ensues.)

A nice zoological distinction—"You have been a cat purr, I suppose?" asked the Judge.

"Yes," replied the Mayor.

"Get outside of poetry, you never heard a Cowper."

"I saw the shallowest frog in the world on Thursday night street, yesterday."

"Thursday night street?"

"Yes; I met Barnum there and accused him of cutting me the day before. He said he was 'buried in thought.'—*Tid-Bits.*

"Say, Mr. Bowes, why is a man sitting on a red-hot stove like one who has come to Heaven?"

Dead man—"He's better off."

Mr. Isaacstein—I sells you dot, my friend, for sayment, tollar, you dake him wrong! Customer—I thought, Isaacstein, you didn't do business Saturday. Isn't this Sunday? Mr. Isaacstein (in a low, reverent tone of voice)—My friend, to sell a cat dot for sayment, tollar was not peemest; dot vas charity.

Germanium (to bird fancier)—Can this parrot talk?

Bird Fancier—Yes, sir.

Germanium (to bird fancier)—Polly want a cracker?

Parrot (solemnly)—Cheerup.

Germanium—I'll take him.

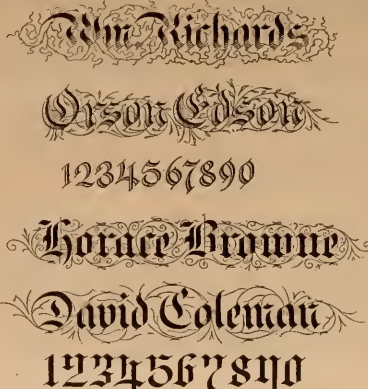


Photo-Engraved from Pen and Ink Copy by H. W. Kibbe, and Presented in Illustration of His Lesson on Page 9.

"Exact Phonography."

The following, printed from an electotype of part of pages 23 and 24 of George R. Bishop's "Exact Phonography," is inserted to illustrate his use of the so-called first and second positions to distinguish, *initially*, consonant and vowel strokes—those above the line being vowel, those on the line consonant signs; the two parallel columns illustrating the result of similar treatment (in this case half-lengthening and adding 8 circles of the two classes of strokes, one of the distinguishing feature of the system being completely discriminating the strokes as used for vowel and for consonant sounds, and then subjecting them to like or analogous treatment. The distinguishing of them when they are used *medially* is by a different device, but it just as effectively distinguishes them. The claim of the author is that this application of strokes used as *monette*, of the Pitman principles as applied to consonant signs gives great exactness and retains brevity. Hooks, circles and loops are attached, half-lengthening and double-lengthening applied, to the vowel, as well as the consonant, strokes.

At another time we may illustrate his mode of *medially* distinguishing the two classes of strokes.

Mr. Bishop's book is copyrighted, and these extracts are inserted with his permission.

(c) Combined Initial and Final Use.

1 spts,	1 ssts, sets.
1 sbts,	1 sds(ts), his aids.
1 stts,	1 ssts,
1 sdds(ts),	1 sds(ts).
1 schts,	1 sts(ds), sites, sights, sides.
1 sjds(ts),	1 sdsds(ts).
1 skts(ds),	1 sts(ds), ds, suds.
1 sgds(ts),	1 sds(ts), seeds.
1 snts,	1 sawts, sought his(us).
1 snls,	1 sds(ts).
1 (h.us)skwds(ts),	1 ssts(medially).
1 smbds(ts),	1 sdd(ts).
1 smpts(ds),	1 ssts.
1 sfts,	1 ssts.
1 svds(ts),	1 sdsds(ts).
1 shts,	1 sts, sts, sds.
1 sdhts,	1 sewts(ds), suits.
1 ssst,	1 sts, sts, sds.
1 sdsds(ts),	1 sewts, suits, sued us(his).
1 sjshts(ds),	1 soits.
1 szysds(ds),	1 sdsds.
1 smts,	1 soits.
1 smds,	1 sds(ts), sides, sites, sights.
1 (h.us)jsts,	1 sts(ds), sights, sites, sides.
1 srts(ds),	1 sawts(ds), sought us(his).
1 (h.us)jds(ts),	1 sdsds.
1 srts,	1 sfts, sts.

WANTED.—A Teacher of Type-Writing who can assist in Isaac Pitman Short-Hand Department. State, character, salary required. Wanted, also, a young man with good mechanical and mathematical graduate and write a good hand. Address

DR. W. M. CARPENTER,
Proprietor H. S. S. College, St. Louis.

TEACHERS WANTING POSITIONS.—Change of location, or promotion to broader fields with larger salaries, should address the

WESTERN TEACHERS' BUREAU,
W. A. McCard, Manager, Des Moines, Iowa.

Now is the time to enroll in order to secure the best results for the next season. —L.H.

W. H. HARRIS is not the author of the "Writing Book." State, character, salary required. Wanted, also, a young man with good mechanical and mathematical graduate and write a good hand. Address

DR. W. M. CARPENTER,
Proprietor H. S. S. College, St. Louis.

TEACHER OF PENMANSHIP in the public schools of a flourishing Western City desires an engagement with a Business College. Can also teach Commercial Branches. Best recommendations furnished. Address

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office of The Penman's Journal, 26 Broadway, N. Y.

Teacher Wanted.

For a leading Business College: the successful applicant must be an expert penman, good mathematician and a gentleman of correct habits. Address, inclosing photograph and references.

"BUSINESS COLLEGE,"
Box 463, Sacramento, Cal.

WANTED.—By a good Penman, who can assist in Business College work, a position in a Business or Literary College. Unexceptionable references furnished. Address

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WANTED.—Penman to take notes by outline and fill in. Very family business. Write for a year three times while in la, and net. I always found it profitable. For terms address, J. C. CARVER, Teacher, Neb.

"P. O. Box 111," Grand Isle, Vt.

A TEACHER from Eastern Ontario, 1-2 ad, wishes to secure a situation as Teacher of Penmanship in a Commercial College. Has had several years' experience in teaching in all the departments of a Business College. Address

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office of The Penman's Journal, 26 Broadway, N. Y.

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FOR SALE.—300 Copies of J. C. V. Penman's Book-Keeping, (Containing Home Book-Keeping. The new standard edition of 1888, new and original packages. Price—30 cents per copy. Address

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Wanted.—A successful Teacher of Book-Keeping, in a good city. Salary from \$1500 to \$2500 on one of large Business College. Address, with references

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PREMIUMS FOR EVERY SUBSCRIBER

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In place of any of the above, a subscriber remitting \$1.00 for **THE JOURNAL** may receive as premium a package of *Ames Copy Slips*, or a copy of *Ames' Guide to Practical and Artistic Penmanship*, bound in paper, or the same in cloth binding for \$1.25. Both the *Guide* and *Copy Slips* have reached a tremendous sale and are taught from in some of the leading business colleges and classical schools of this Country and Canada. They contain everything necessary to make a good, practical business penman of a person of average intelligence. For \$2 we will send **THE JOURNAL** one year, the *Guide* in cloth and a copy of the *Standard Practical Penmanship*.

To stimulate those who interest themselves in getting subscriptions for THE JOURNAL, we offer a number of valuable *special or extra* premiums to pay them for their time and trouble. Under this arrangement **each subscriber will also be entitled to choice of the regular premiums** enumerated above, the extra premium going to the sender of the club. Where premiums are sent by express the receiving party will have to pay the express charges.

For \$10, ten subscriptions and a copy of *Amer's Compendium of Practical and Ornamental Penmanship*. The price of this superb work, recognized as the standard, is \$5. We have heretofore sent it with a club of twelve.

For \$2, two subscriptions and a quarter gross box of *Ames' Best Pens*.

For \$2, two subscriptions and the following standard work - *History of the United States*, in Chronological Order, from the Discovery of America in 1492 to the year 1888, including notices of Manufactures as they were introduced; of other Industries; of Railroads, Canals, Telegraphs and other Improvements; of Inventions, Important Events, &c. By EMORY E. CHILDS. Printed from large type on fine paper, handsomely bound in cloth with ink and gold side stamp. Regular price, \$1.00.

For \$9, nine subscriptions and the "Unique" Telegraph Outfit by express. This simple and neat combination set is made for our use by the New Haven Clock Co., of New York. It is both cheap and practical and thoroughly well made. Though designed for use of learners, it is no toy, but may be used on private lines from a few feet to

for use of lanterns, a battery, and a supply of gas for portable lamps. These outfits are several miles in length. Two outfits of course are needed if two persons wish to both send and receive messages. The two cells will operate a line not exceeding 100 feet in length; an extra cell should be added for every 1200 feet. Extra cells cost 75 cents each, and extra spools of wire of 100 feet length 75 cents each. Full instructions, alphabet, &c., accompany each outfit. We will furnish extra supplies either for cash or subscriptions.

For \$10, ten subscriptions and a *Celebrated Flobert Rifle, Remington action*, oiled stock, case hardened, pistol grip, checkered and 22 caliber. Sent by express. These rifles are unsurpassed in the quality of material and workmanship.

For \$25, twenty-five subscriptions and an elegant *Breech-Loading Double-Barrel Shot Gun with loading set complete*. This is a rare bargain, the gun selling readily at \$20. This is the cheapest *reliable* breech-loading fowling piece of which we have any knowledge, and will do all the work of a much more expensive gun. Sent by express.

For \$30, thirty subscriptions and a *Splendid Extra-Heavy Rolled Gold Plate Watch*, worth \$25. *Elegant Hunting Case Plain or Engine-Turned Back and Front*, with or without monogram. A time-piece of the first excellence, with Sweep-Second Movement and *STOP ATTACHMENT*. Securely packed in a wooden box and sent by express.

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[illegible][illegible]

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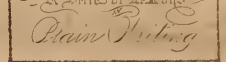
No. 8 may be called the "Black," as the letters seem to be made of square pieces.

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VOL. XIII—No. 2

Lessons in Practical Writing.

BY DANIEL T. AMES.



Principles.



Correct Position.

It is often remarked by people advanced in years that writing in general is not so good now as it was in their day. If legibility alone be considered, it is quite probable that this is true. Forty or fifty years ago a round shaded handwriting with a finger movement was almost universally in vogue in this country. No style could be better constructed to give legibility. The round, formal shaded letters stand out almost with the distinctness of type, and when slowly made, with the most accurate of all movements for writing, the finger movement, could scarcely fail of legibility. But in those days merchandise and mails did not fly on the wings of steam or thought with the lightning over the telegraph or telephone. With the small pace of business, a suit-like speed in writing was in keeping; but as speed in transportation and commerce has increased, quickening thought and action in every avocation of life, more rapid and sure methods of recording and transcribing thoughts have been imperatively demanded. Hence, not only improved methods in style have been sought and discovered, but its handmaiden, the stenograph and type-writer, have come forward to share and lighten as well as to facilitate the labors of the pen.

To the credit of an old shaded round hand, then, we place legibility; to its debit slow execution, owing to the difficulties of complexity in form, larger size, shaded lines and finger movement. This being the fact, it is apparent that any improvement must be in the line of overcoming these difficulties.

First, we simplify forms. The first of the accompanying alphabets is the standard form of capitals used 50 years ago, which requires 182 distinct motions of the hand to make, while that of the modern hand which follows requires only 86. As the forms of the latter are more simple, and with less parallelism of lines, the strokes are made with less care, and hence more rapidly. Owing to the larger size

*Writing as taught and practiced
by our grandfathers with a gray
goose quill fifty years ago
with the finger movement*

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z

Model Writing of Fifty Years Ago.

A B C D E F G H I J K
L M N O P Q R S T
U V W X Y Z

New York Apr 7th
Mr Nelson Esq
Dear Sir

Please to consider me
an applicant for the position mentioned
in the above advertisement
I am 15 years of age, strong and in
good health and reside with my parents
I have been a pupil of Grammar
School No 2 for the past five years
I am permitted to refer you to my
teacher, Mr B W Smith, for any
testimonials of character and ability
which you may desire

Very Respectfully
Albert Perry
P S
Do not smoke
70 N. York St

Model Practical Writing as Practiced To-day

of the old hand the pen was required to move over a much greater distance in writing, in fact nearly double that of the modern business hand, while the labor of shading each downward stroke was very much greater and less rapid than in unshaded lines. The combined forearm and finger movement employed in modern writing is very much more rapid and less tiresome than the finger movement.

For these reasons it is fair to assume that four pages of the modern writing may be executed in less time and with greater ease than one written in the old style. While we concede that the old style is probably the most legible, yet we unhesitatingly accept the new, all things considered, as incomparably the best. Had men considered personal safety first of all things in locomotion they would have always traveled on foot. But they have willingly sacrificed something of safety to gain speed and ease by mounting a horse, or boarding a carriage or a steam car. So in handwriting we willingly lose slightly in one direction that we may gain much in others.

The accompanying cuts show a few lines written in the old style of shaded round hand, together with other writing executed in approved modern practical style. With the latter we believe it is an easy matter to obtain four times the rate of speed as the former. The following copies and exercises, together with copies and exercises given in the last lesson, may be practiced from.

MOVEMENT EXERCISES.

J J J J J
C C C C C
Y Y Y Y Y

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The first of our series of prize competitions, that of the flourishing class, has proved a success beyond our most sanguine expectations. The votes came from every State and Territory in the Union and every Canadian province. There were 3400 opin-

Hall, C. E. Ball and M. F. Knox, of Quincy, Ill.

The first five responses received in which the names of the authors were correctly named, with due allowance for distance, were from W. S. Hart, C. N. Faulk, B. F. Williams, D. W. Moses and F. E. Cook. Any one of our penmanship premiums will be sent to each of these gentlemen upon receipt of a letter making known his preference, according to our offer last month.

HOW SOME OF THE PENMEN VOTED.

The opinions of experts in any matter are always reasonable and interesting, and no less so because they may differ. The opinions of leading penmen as to what con-

ground is hardly great enough. B, I think, is greatly overdone by too much filling in. C is very neat, but rather too simple to show the skill which the author probably possessed.

G. M. Meade, Principal Fort Smith, Ark., Commercial College, A, B, C.
A. J. Dalrymple, penman at above institution, B, A, C.

D. L. Hunt, penman, Western Business College, Hutchinson, Kan., C, A, B.
Miss M. D. Harman, Monroe, Wis., B, A, C.

F. C. Patty, Farrell, Tex., B, A, C.
J. G. Dunaway, Little Rock, Ark., Commercial College, A, C, B.

Prof. C. A. St. Jacques, St. J. Bte. Academy, Montreal, B, A, C.

EXPERTS' VOTES C.

E. K. Issues, Valparaiso, Ind., indicates his first preference only. It is for specimen C.

Louis G. Hinkel, Worcester, Mass., B, A, C. A is very good, but B is a much finer piece of penmanship. The more one looks at it the more there is to study about it.

J. C. Blanton, Hardeman, Ga., A, C, B.
L. R. Walden, Austin, Tex., B, A, C.
C. E. Chase, Pen Art Department, Hixson, Kan., A, B, C.

L. W. Hallett, Millerton, Pa., B, A, C.

J. C. Kane, penman of Eaton & Burnett's Business College, Baltimore, B, C, A. Specimen A is good in design, but somewhat coarse in execution. Specimen B is immense for plexing, in the design, grace and harmony of stroke, but savors of the "too muchy." Specimen C I like, especially for original design and natural ease of streamer, which is not enhanced any by the abrupt beginning of the flourished strokes. This is also perceptible in their use in the wings of strokes. Otherwise it is good, unless possibly in the grotesque appearance of a stork holding streamers.

J. M. Vincent, penman, Parker's Business College, N. Y., B, A, C.

W. L. Beaman, Superintendent Actual Business College, Red Wing, Minn., A, B, C.

be enormous—about 2 feet in length. Why will penmen continue to make birds' heads like those in the margin of specimen A? I never saw a bird with head and back like those, nor has any one else. That speaks all of Mr. Zaner's otherwise beautiful work. I think specimen B a gem in every particular, and a credit to Mr. Moore, and I hope the prize will fall to him.

D. L. Musselman, Quincy, Ill., C, B, A.
F. G. Steele, penman, Cambridge, Ohio, A, B, C.

E. M. Chartier, Texas Business College, Paris, Tex., B, A, C.

J. P. Byrne, penman, Jamestown, N. Y., Business College, A, B, C.

J. B. Bachmankircher, Princeton, Ind., Normal Academy, A, B, C.

B. C. Wood, Iowa Commercial College, Davenport, Iowa, B, A, C.

R. W. Fisher, of the above college, A, B, C.

M. V. Hester, Ridge Farm, Ill., C, B, A. B has the most work in it, but I like C best on account of it being so natural.

P. T. Bruton, Iowa City Commercial College, A, B, C.

Giesseman's Choice

W. F. Giesseman, penman Capital City Commercial College, Des Moines, Iowa, B, A, C. B is decidedly overdone, yet it is well done.

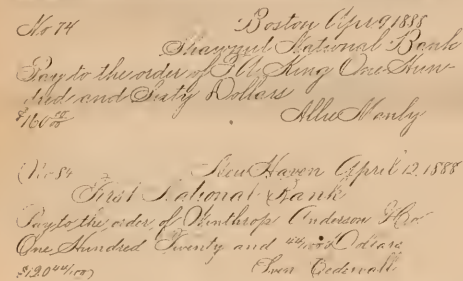
J. S. McGaw, Celina, Ohio, C, B, A.

P. B. Kincaid, Pleasanton, Kan. For roomy work, neatness and grace, I give first prize to A; for grandeur, second to B; for simplicity, third to C.

E. E. Gaylord, Milledgeville, Ill., A, B, C.

E. J. Knecht, penman, Stratford, Ont., A, B, C.

Charles O. Winter, penman and engraving artist, Hartford, Conn. First prize to B, because it is the best specimen of *bona fide* flourishing, and is very well done; the design does not amount to much. Second prize to C, as the flourishing is good, but not enough range to it, and the design is pretty. Third to A, as the flourishing is good, but the de-



The Above Cuts were Photo-Engraved from Slips sent us by Lyman D. Smith, of Hartford, Conn., Showing the Work of the Pupils in the Public Schools of that City, of which he is the Writing Superintendent. The Cuts Show a Fair Average from about One Hundred Slips. The Writer of the First Note is Twelve Years of Age, and of the Second, Fifteen. We should be glad to have more of this Sort of Work from Public School Superintendents for Review.

ions expressed as to the relative merits of the three prize flourishes. This table shows how the votes were cast:

	1st prize.	2d prize.	3d prize.
A.....	1,103	1,348	950
B.....	1,314	1,321	574
C.....	992	534	1,879
	3,409	3,403	3,403

Specimen B is therefore accorded the first prize of \$10. It is the work of M. B. Moore, of Morgan, Ky.

The second prize, a copy of the Ames Compendium, goes to specimen A, which was executed by C. P. Zaner, Columbus, Ohio.

The third prize, a gross of Ames' Best Pens, becomes the property of Fielding Schofield, Quincy, Ill., the designer of specimen C.

The competition was conducted with entire fairness and without prejudice, and the ballots carefully counted.

Twenty-four voters correctly name the authors of the different specimens. They are:

F. E. Cook, Stockton, Cal., Business College; J. P. Byrne, Jamestown, N. Y., Business College; C. M. Weiner, South Whitley, Ind.; D. A. Griffiths, Hill's Business College, Dallas, Tex.; W. S. Hart, Haddonfield, N. J.; D. W. Moses, Alliance, Ohio.; E. A. Holmes, Wales, N. Y.; E. M. Barber, Southwestern Business University, Wichita, Kan.; R. H. McMillen, Chapman, Kan.; A. M. Hargis, Grand Island, Neb., Business College; L. H. Thornbury, Hagerstown, Ind.; B. F. Williams, Turkey, Mo.; W. M. Manly, Nashville, Tenn.; C. N. Faulk, Sioux City, Iowa; A. J. Smith, Anamosa, Iowa; D. R. Barker, Sudbury, Vt.; P. T. Benton, Iowa City Commercial College; R. Hargy, Clinton, Iowa; A. Philbrick, Marion, Iowa; F. G. Steele, Cambridge, Ohio, and H. P. Behrenmeyer, C. B.

stitutes a good flourish, as shown in their votes on our prize offerings, will assuredly be received with pleasure. It should be borne in mind that these voters had no

means of knowing who the authors of the specimens were; therefore there could be no bias to their expressed opinions. In the subjoined votes preferences were given in the order in which the letters indicating the specimens are placed:

Through Webb's Spectacles.
A. C. Webb, Nashville, Tenn., A, C, B. The only objection I can find to A is that the contrast between eagle and back-

ground is hardly great enough. B, I think, is greatly overdone by too much filling in. C is very neat, but rather too simple to show the skill which the author probably possessed.

G. M. Meade, Principal Fort Smith, Ark., Commercial College, A, B, C.
A. J. Dalrymple, penman at above institution, B, A, C.
D. L. Hunt, penman, Western Business College, Hutchinson, Kan., C, A, B.
Miss M. D. Harman, Monroe, Wis., B, A, C.
F. C. Patty, Farrell, Tex., B, A, C.
J. G. Dunaway, Little Rock, Ark., Commercial College, A, C, B.
Prof. C. A. St. Jacques, St. J. Bte. Academy, Montreal, B, A, C.

EXPERTS' VOTES C.
E. K. Issues, Valparaiso, Ind., indicates his first preference only. It is for specimen C.
Louis G. Hinkel, Worcester, Mass., B, A, C. A is very good, but B is a much finer piece of penmanship. The more one looks at it the more there is to study about it.
J. C. Blanton, Hardeman, Ga., A, C, B.
L. R. Walden, Austin, Tex., B, A, C.
C. E. Chase, Pen Art Department, Hixson, Kan., A, B, C.
L. W. Hallett, Millerton, Pa., B, A, C.
J. C. Kane, penman of Eaton & Burnett's Business College, Baltimore, B, C, A. Specimen A is good in design, but somewhat coarse in execution. Specimen B is immense for plexing, in the design, grace and harmony of stroke, but savors of the "too muchy." Specimen C I like, especially for original design and natural ease of streamer, which is not enhanced any by the abrupt beginning of the flourished strokes. This is also perceptible in their use in the wings of strokes. Otherwise it is good, unless possibly in the grotesque appearance of a stork holding streamers.
J. M. Vincent, penman, Parker's Business College, N. Y., B, A, C.
W. L. Beaman, Superintendent Actual Business College, Red Wing, Minn., A, B, C.

sign is a "chestnut" and not at all original.
C. M. Ward, Elizabeth, N. J., B, C, A. After thorough examination under magnifying glass, for steady hand, unbroken strokes, symmetry, and considering size of originals, and especially clear outlines and delineation of subject, I think above about correct.
J. H. Halston, Baltimore, B, A, C.

Flourished by E. H. Robbins, Wichita, Kan. Photo-Engraved.

C. M. Holt, Valparaiso, Ind., C. B. A.
J. A. Cadman, London, Ont., A. B. C.
D. H. Cram, Portland, Me., B. A. C.
C. T. Smith and Lloyd Morrison, Atehi-
son, Kan., Business College, A. C. B.
A. G. Conrad, E. N. Draper and
Thomas Lloyd, of above college, C, A. B.

Farley's Favorite.

D. H. Farley, superintendent of writing
in State Normal School, Trenton, N. J.,
A. B. C.

J. B. McKay, Dominion Business Col-
lege, Kingston, Can., A. B. C. The
flourished lines in specimen A harmon-
ize much better than in B and C. It re-
quires more skill to execute the lines in A,
and I find fewer blemishes in A. The
general appearance of specimen A is
better than B or C. I place B second for
the skill shown in the general flourishing
of the hand, not mentioning the ginger-
bread. The design of C is excellent, but
the flourishing is very defective.

executed. Specimen C second; better
arrangement of strokes and design.

W. J. McBride, ornamental penman,
Chicago, A. B. C.

C. C. French, Bayless Business College,
Dubuque, Iowa, C. A. B.
G. B. Jones, Select Writing Academy,
Rochester, N. Y., B. A. C.

H. B. Parsons's Choice.

H. B. Parsons, Zanesville, Ohio, Busi-
ness College, B. A. C. Undoubtedly B
is the most skillfully executed piece, but
it is overdone.

E. G. Evans, Principal Burlington, Vt.,
Business College, B. A. C.

W. S. Chase, penman and designer,
Madison, N. H., A. B. C.

W. J. White, Duff's College, Pittsburgh,
B. C. A.

E. M. Barber, penman, Southwestern
Business College, Wichita, Kan., A. B. C.

O. P. Judd, Clinton, Iowa, Business
College, A. C. B.

of superior design and equal skill, and I
would give B the second place on the
merit of execution. They are all gems of
flourishing, and reflect credit upon the
artists.

J. D. Briant, Bechtold, La., A. B. C.
G. W. Temple, Cicero, Tex., A. B. C.

A. C. Dorsey, Allentown, Pa., Business
College, A. B. C.

D. A. Griffiths, Hill's Business College,
Dallas, Tex., A. B. C.

F. H. Hall's Opinion.

F. H. Hall, penman, Troy, N. Y.,
Business College, C, B, A. The B and C
specimens are both so good that it is dif-
ficult to determine. My reasons for giving
judgment in favor of C are these: Originality,
simplicity and beauty in design. It is artistic
and realistic in execution, and superior to A
and B.

L. L. Tucker, penman, New Jersey
Business College, Newark, B, C, A.

voted first prize to specimen B. I think
there is more pure flourishing on this than
either of the others. I have voted second
prize to specimen C—it is a novelty. I
have shown the specimens to a large num-
ber of good penmen, and they all seem to
agree with my ballot.

O. O. Rourke, Marshalltown, Iowa, B,
A. C.

H. E. Perrin, Mankato, Minn., B, A. C.
D. C. Bugg, Minneapolis, Minn., B, A.

C. A. M. Wagner, Danville, Ind., B, A. C.
P. M. Hager, Five Lake City, Mich., A,
B, C.

F. B. Palmer, Caledonia, N. S., B, A,
C. Specimen A is a very good design,
but I think the greatest amount of skill is
displayed in specimen B. The flourisher
of A is evidently an advocate of the obli-
que holder.

E. M. Huntsinger, Huntsinger's Busi-
ness College, Hartford, Conn., C, A, B.



Specimen D (Photo-Engraved), Submitted for Competition in our Prize Class No. 5, and One of the Two Specimens Selected as the Best from the Whole Number Received.
The Other Set is Likewise Shown Elsewhere in this Issue. You are Invited to Send Your Vote as to which of these Specimens Shall be Awarded First Prize.

A. L. Shively, penman, Fort Scott, Kan.,
B, A. C.

Through Kinsley's Specimens.

W. J. Kinsley, penman of Normal
School, Shenandoah, Iowa, A. B. C. A
shows originality, skill and harmony. B
shows greatest skill, not so much origi-
nality, and is overdone, which fact dis-
tracts from its appearance. C shows most
originality, is fairly harmonious in design,
but does not show so much skill as either
A or B. They are all elegant specimens
and will add to the fame of the artists who
executed them.

C. F. Wellman, East Jaffrey, N. H.,
A. B. C. A and C are more original than
B, and B exhibit more skill in placing
lines and are more harmonious. B is a
beauty, but a trifle overdone.

O. P. De Land, De Land's Business Col-
lege, Appleton, Wis., C, A, B.

Locks Thompson, penman, Templeton,
Pa. In my opinion, B is by far the finest
and most beautiful. A comes next.

A. E. Parsons, penman, Wilton Junc-
tion, Iowa, B, A. C.

G. W. Dix, Business College, Garden
City, Kan., B, A. C.

Crandall's Idea

C. N. Crandall, penman of N. I. Normal
School, Dixon, Ill., A. B. C. A first;
most harmonious in design and skillfully

G. W. Wallace, penman, Wilmington,
Del., Commercial College, A. B. C.

Love Likes C Best.

A. W. Lowe, penman, Wilbraham,
Mass., C, B, A. I think C best on ac-
count of its clearness and simplicity.
W. A. Moulder, penman, Adrian, Mich.,
A. C. B.

Fish Gives A the Palm.

J. F. Fish, penman, Ohio Business Un-
iversity, Cleveland, A. C. B.
Louis Keller, Kendallville, Ind., B,
A. C.

L. L. Wiley, Superintendent of Writing
in Public Schools of Painesville, Ohio,
B, A. C.

H. S. Taylor, proprietor Salem, Ohio,
Business College, B, A. C.

Peirce's Notion of Flourishing.

C. H. Peirce, Peirce Business College,
Keokuk, Iowa, B, A. C. My vote stands
on the highest order of skill.

E. Steuffer, penman, Toronto, B, A, C
Will Beard, Jr., Orillia, Ont., B, A, C.
C. E. Beck, Russell, Ill., B, A, C.
Chas. Brindlecker, Writing Instructor in
Public Schools of Columbia, Ill., B, A, C.
J. N. Maxley Stuttgart, Ark., C, A, B.

Webster's Preference.

S. B. Webster, Moore's Business Un-
iversity, Atlanta, Ga., C, B, A. C. A
should receive first prize on the ground

A. S. Osborn, Buffalo Business Univer-
sity, B, C, A.

Harmon's Way of Looking At It.

G. W. Harmon, penman, Soule's College,
New Orleans, B, C, A. B is my choice
on account of the beautiful arrangement
of the lines and the shades about it, which
are exquisite. I think C should have
second prize on account of its having
been executed by a hand of rare skill in
that particular line of work. The eagle
comes in last, but there is scarcely much
difference shown in the respective ability
of the three penmen.

A. A. Clark, Superintendent of Writing
in Public Schools, Cleveland, Ohio, B, A,
C.

F. F. First, Springfield, Mass., A, B, C.
L. H. Axtell, Reels, Iowa, B, A. C.

J. P. Quigley, Goschen, N. Y., B, A, C.
G. G. Strickland, Stillwater, Minn., A,
C, B.

J. J. Hagen, Hendium, Minn., A, B, C.
L. J. Columbus, Crookston, Minn.,
C, B, A.

L. E. Le Hane, Beatrice, Neb., A, B, C.
Chester Ashley, Lakerville, Mass., C, A,
B.

D. E. Blake, Gatesburg, Mich., B, A, C.

Patrick's Preference.

W. H. Patrick, penman, Sudler's Busi-
ness College, Baltimore, B, C, A. I have

You are invited to send us an expression
of opinion on the ornamental specimens
which appear in this issue. Vote early.
Next month, business letters.

To Save \$3.50 is to Make It.

Says The Bookkeeper, Detroit, Mich.:
From Mr. D. T. Ames, New York City,
publisher of that excellent paper, THE
PENMAN'S ART JOURNAL, we have received a
copy of Ames' "New Compendium of
Practical and Artistic Penmanship," a
large, handsomely bound and superbly en-
graved book of 70 pages, full of valuable
suggestions and aids for the student of
penmanship. Leaving the introductory
pages of rudimentary exercises and sug-
gestions, the work carries one through by
easy stages to what would seem to be the
very limit of intricate penmanship, and
ends by showing designs of steel pen work
which it would seem could only be accom-
plished by an engraver. We can heartily
commend this work to any one desirous of
excelling in this branch of the art.

Everyone who has bought a compendium
(and we have sold thousands) says it is
remarkably cheap at \$5 a copy, the re-
lating price, postage prepaid. The splendid new
"Spencerian Compendium," complete in
seven parts, sells at \$7.50. This with
"Ames' Compendium" makes a complete
penman's library. We will furnish the
two for only \$9, thus saving the purchaser
\$3.50.

Shorthand Department.

All matter intended for this department (including shorthand exchanges) should be sent to Mrs. L. H. Parkard, 101 East 23d street, New York.

A Method of Examination in Shorthand Work.

An examination of forty shorthand pupils was recently conducted after this fashion:

1. An article of 200 words in very simple language was dictated at a very slow rate, each student being required to get every word and ask for a repetition if he failed to do so.

2. Another article of 200 words, more difficult, was dictated, also very slowly.

3. A short article, which each of the class had read from phonography and written ten times, was dictated at the rate of 50 words a minute.

4. Another article, which they had also read from phonography and written ten times, was dictated at the rate of 75 words a minute, nobody being allowed to ask for a repetition.

This was all that was done as class work. The individual work was timed, each pupil being required to work without communication with any other student, and the time required for each paper was recorded. Three phonographic slips were provided and distributed to the class, one at a time to each pupil, but not in the same order. These were transcribed in the order received, and as soon as finished were handed to the teacher, who recorded the time spent upon the transcription, giving the pupil another slip until the three were finished, the time consumed upon each being taken. Then three type-written slips were distributed to be written in phonography, each student, as before, being timed, and having but one slip given him at a time. This completed the examination, which covered from two to four hours, according to the ability and quickness of the pupils. Each pupil was dismissed from the room as soon as he had finished the prescribed work, leaving his note-book with the teacher. The books were all critically examined by the teacher, and a system of marking was adopted, 100 being taken as a maximum; 1 being deducted for each omission in dictation or transcription, 1 for each error in position, 2 for each incorrect outline which involved a violation of a principle, 1 for an incorrect outline that was no violation of principle, showing only a lack of judgment, 4 for a word written in full that is in contraction, 4 for reading one word for another, the outline being the same for both, 1 for misreading a word when the outline would be different from the word read.

The above method is submitted for what it may be worth, with the hope of eliciting comment and suggestion from a few hundred of the teachers to whom this journal comes. How shall the best results be attained in teaching shorthand?

The great secret of speed is not in writing the word quickly, but in shortening the time in passing from one outline to another.—JAMES E. MCNAGAN.

Expert Testimony as to Amanuensis Work.

One of the most interesting features of the Business Educators' Convention, held at Minneapolis last summer, was the invasion of the Shorthand Section on the last evening by the practical stenographers of the city. Their presence suggested the idea of putting them on the witness stand, and many useful hints for the benefit of the profession were thus obtained. We give a very few of the many points that were brought out:

As to the Use of the Type-Writer.

Mr. McCarthy on the stand. Ans. How fast can you write? Ans. It is difficult to tell. I wouldn't like to say.

Q. What are your duties? Ans. Correspondence almost entirely.

Q. Do you write letters without dictation?

Ans. Yes; a good many; perhaps half.

Q. Do you write them on the type-writer?

Ans. Yes.

Q. Do you write any with the pen?

Ans. Entirely on the type-writer.

Q. How much information is given you for a letter?

Ans. They present a card, give me the letter and say, "Answer so and so," giving me the general drift, and leaving the exact writing to me.

Q. Then you must understand the rules of correspondence?

Ans. Yes; but I don't know how much of this can be got from teaching. You must know your man and adapt your letter to his special case.

Q. Still, some of the things you learn in school help you?

Ans. Oh, yes; you get a general idea from instruction.

Q. Would you rather be a slow type-writer and rapid shorthand writer or the reverse?

Ans. I would rather be both. However, I think in an office a rapid rate on the type-writer is more important than any other.

Q. What is the average rate of shorthand dictation?

Ans. I should say that it rarely exceeds 100 words per minute.

As to the Effect of Shorthand on the Eyes.

Q. Do you find shorthand difficult or trying to the eyes?

Ans. No. I think not. I never had any trouble with my eyesight in any way.

In typewriting I sometimes am troubled in watching the keys. It seems to try my eyes.

In shorthand, however, I always find a relief both to my eyes and my nerves.

Q. Does your type-writer have glass on the keys or collars?

Ans. Ours.

Testimony of Mr. Collins:

I doctored over two years for my eyes before I went into the subject of shorthand.

Although my eyes are not well now, they are better than they have been before for a good many years.

I do not think shorthand has hurt them. I was very much afraid that it would affect them, but I have not found that it has.

Q. Do you write with a pen or a pencil?

Ans. With a pen.

Mr. Spencer: I want to withdraw all I have said about the tendency of shorthand to affect the eyesight. I now see that I have studied the proposition inversely. It is the tendency of people who have trouble with their eyes to take to shorthand.

Mr. Packard: And I cure them.

As to Nervousness.

Dr. Spaulding: During the discussion a few days ago on the health in connection with shorthand, it was brought out that shorthand made a person nervous, injured his eyesight, &c. I think salary has something to do with nervousness.

One of the young men has said when he first left school he had to take a lower position at a small salary.

Many have to take small salaries. The employer will judge more work upon them than they can do. This makes them nervous and irritable. It affects their nervous system and they break down under it.

If the employer would pay a liberal salary he would find that the nerves and eyesight would be all right.

Miss Black: Ever since my nervous manner you may have supposed that shorthand has something to do with it, but I assure you I have gained a good deal since I commenced to study and practice. Before that my health was poor.

I have never found that shorthand has affected it in any way.

Miss Macdon: I think it is worrying on the nervous system. I have found it so.

Q. How long have you been at work?

Ans. Two years.

Q. Were not you nervous when you began?

Ans. Perhaps I was; I am of a nervous temperament.

Q. Did you ever have as close occupation before?

Ans. No. I have been with sick persons in my own family.

On Punctuation.

Testimony of Mr. Collins:

Q. You have studied the rules of punctuation?

Ans. Yes; but as was stated, you would hardly, a few months ago, my employers are quite exacting. If I do not know where to put a comma, I leave it out and they put it in.

They would rather not have me put in a comma than put it in the wrong place.

Q. How about semicolons? Ans. I am more sure about semicolons. You can always get a period in where it belongs sometimes where it doesn't.

Q. Do you paragraph on your own responsibility? Ans. My employers are very good in that way. Whenever they want a paragraph they say so.

Q. Do you ever have to correct the grammatical constructive of matter dictated to you?

Ans. Yes; my instructions are that if I see anything wrong to correct it.

Q. Do you have any difficulty in dividing words?

Ans. No, sir.

Q. Take the word recommend. Would you make the first syllable rec or re?

Ans. Re. If I had a little more room I would make it recom.

Q. Take the word refer. Would you cut it off between the re and f?

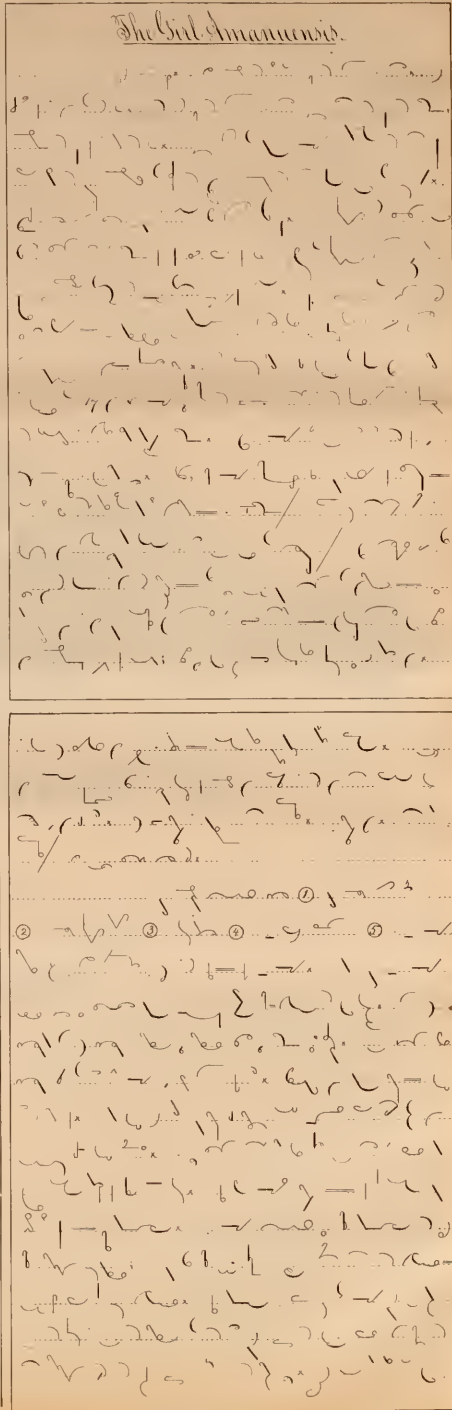
Ans. Yes.

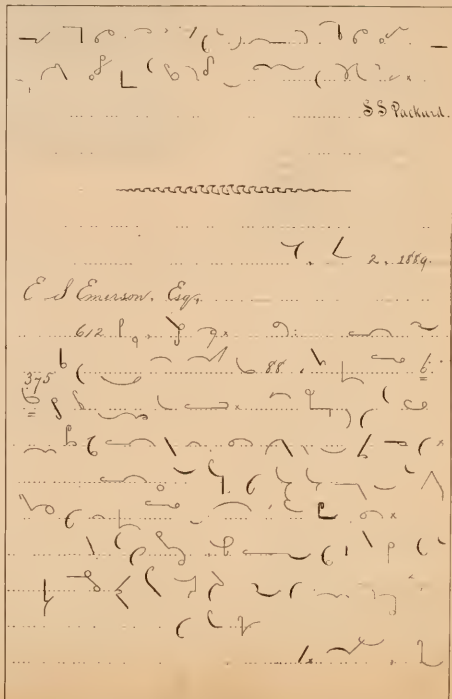
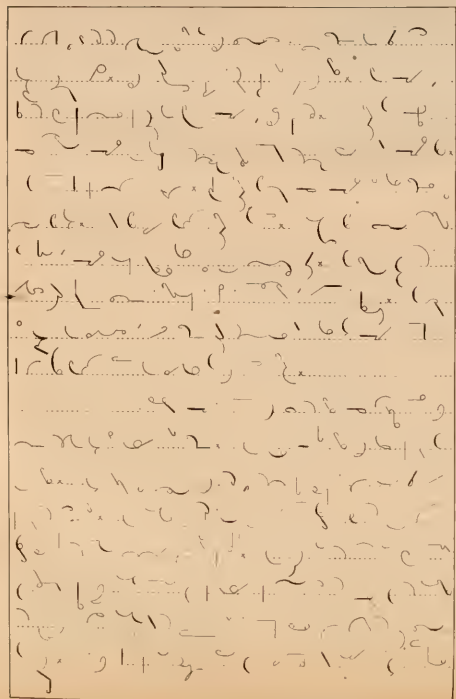
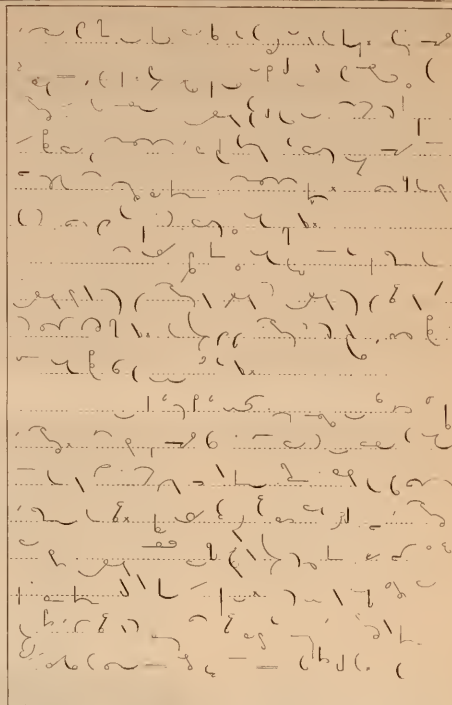
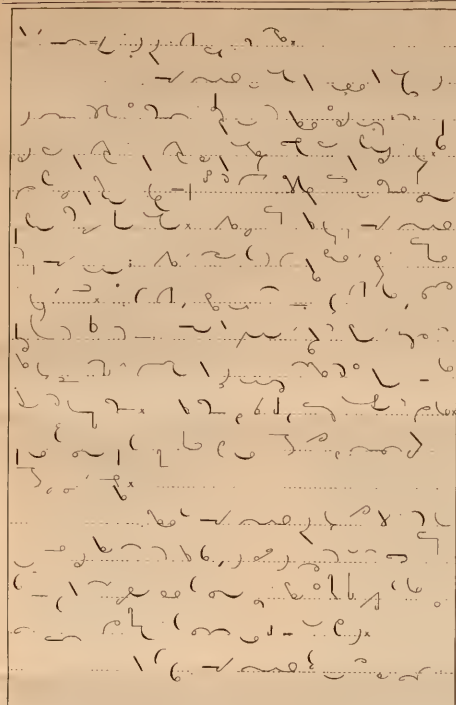
Q. How about reference? Ans. I think if I am not sure for one syllable, I would carry the whole thing over and put it on the next line.

Stenography, Boston, Charles C. Beale, editor, is a bright, original little magazine, and costs only 50 cents a year.

Speed is the simple result of familiarity with your shorthand characters.—ISAAC S. DEMENT.

The Phonographic Magazine, always welcome, is made doubly so this month by the fine portrait of Benn Pitman which accompanies it. It is not the portrait of an old man, though the hair and beard are white.





THE EDITOR'S LEISURE HOUR.

Two Boys that Saw the King.

Two American boys made the acquaintance of the King of Denmark, this summer, under very peculiar circumstances. They were skylarking in the streets of Copenhagen, and one boy tossed the other's hat into a tree. While the victim was trying to dislodge it, there came along an old gentleman, with umbrella under his arm and his head buried in his book. "Please, sir," said the hatless boy, "will you get my hat?" The old gentleman fished around with his umbrella for about five minutes, and failing to dislodge the

partnership, the Bryant & Stratton International Chain of Business Colleges, as it was called, comprised about 40 colleges, located in all quarters of the continent, from Portland, Me., to San Francisco, and from Montreal to New Orleans, but after that time a portion of them dropped out of existence and the remainder came under the individual control of the local principals, who, as a rule, were of his dissolution, members of the firm of Bryant & Stratton.—*Rochester Commercial Review.*

The Maid at the Keys.

Five years ago there were but seven typewriters in use in the city, it is stated

for the dead mole, as he saw only four beetles under the carcass, he reburied it and in six days found it overrun with maggots. It was not until then that he thought struck him that these maggots were the offspring of the beetles he had seen, and that they performed the burial rites in order to provide a place to deposit their eggs, where the newly-hatched young might have food for their nourishment. Continuing his observations, Mr. Gleditsch placed four of these beetles under a glass case, with two dead frogs. One pair buried the first frog in 12 hours, and on the third day the second one was similarly disposed of. The professor then gave them a dead linnet, and a pair of the

Floral Time-Pieces.

Each flower, bird and insect has its appointed time in the shifting panorama of beauty and music that stretches through the year. They perform their parts so regularly as actors in a play, all keeping well their places, and appearing only when the piece expects them. This accuracy extends even to days and hours. The naturalist Thoreau said that if he were placed in the fields after a Rip Van Winkle sleep of unknown length he could tell the exact day of the year by the flowers around him. Other close observers of nature have claimed the same. Before mechanical clocks were common it was an ordinary habit to read the time of day in the flowers. Every blossom has its precise hour for unfolding its petals and for shutting them. Although the light and temperature affect these movements there is always a strong effort made by the plant to keep its allotted time. Day flowers that are imprisoned in darkness still follow their usual out-door habits. Most flowers open at sunrise and close at sunset, but there is no hour of the 24 when some blossoms do not awaken, and there is none when some do not begin to sleep. This motion is generally gradual, but morning flowers open rapidly, and afternoon flowers close very rapidly. Linnaeus, the father of modern Botany, constructed a flower clock which would tell the hours. The following list of opening times is taken from his arrangement, and has been corroborated by other authorities:

2 a. m.	Purple Convulvulus.
3 " " " "	" " " " " " " "
4 " " " "	" " " " " " " "
5 " " " "	" " " " " " " "
6 " " " "	" " " " " " " "
7 " " " "	" " " " " " " "
8 " " " "	" " " " " " " "
9 " " " "	" " " " " " " "
10 " " " "	" " " " " " " "
11 " " " "	" " " " " " " "
12 m.	" " " " " " " "
1 p. m.	" " " " " " " "
2 " " " "	" " " " " " " "
3 " " " "	" " " " " " " "
4 " " " "	" " " " " " " "
5 " " " "	" " " " " " " "
6 " " " "	" " " " " " " "
7 " " " "	" " " " " " " "

—Harper's Young People.

THE JOURNAL'S AUTOGRAPH ALBUM.

Shuttlenwith "Amistad" Son
and
presented as a specimen of
combined movement writing by
J. P. Charlton
Grand Div. Chicago
Paris, France

Photo-Engraved from Pen-and-Ink Copy.

hat, allowed the boy to mount his shoulders, and, with the umbrella, finally captured the hat. As the boy dismounted and thanked the old gentleman, another gentleman came along, who saluted and called the one with the umbrella, "Your Majesty." Being an American boy, our boy was not paralyzed, but he thinks the king deserves his kingdom. In fact, the King of Denmark is a capital fellow. He loves to mingle with the people in their amusements, and there was no fo-le-trol of royalty about him. *Golden Days.*

Verbal Success.

The popularity of Peter Piper's celebrated peck of pickled peppers will probably never wane as a snare to catch the tongue that would fawn he agile, but that test has formidable rivals. The following short sentences, as their authors maintain, do wonders in baffling the ordinary powers of speech:

Gaze on the gray brigade.
The sea ceaseth, and it sucketh us.
Say, should such a shapely shawl shabby stiches show.
Strange strategic statistics.
Give Grimes Jim's gilt gig-whip.
Kamah in a shawl shoveled soft snow softly.
She sells sea-shells.
A cup of coffee in a copper coffee-cup.
Smith's spirit-bask split Philip's sixth sister's fifth spouse's skull.
Mr. Fisk wished whisk whisky.

A Breville Idyl.

And now the honest farmer packs
His apples up for town;
This is the top row of his sacks,
O O O O O O O O
And this is lower down,
O O O O O O O O

The Old Bryant & Stratton International Chain of Schools.

Many people believe that the firm of Bryant & Stratton is still in existence, and that various schools located throughout the country, which still fly the Bryant & Stratton flag, are actually under the personal management of Bryant & Stratton, whereas Mr. Stratton, of that firm, died in 1867, and Mr. Bryant's interest in commercial schools has since that date been confined to the Bryant & Stratton school in Chicago. At the time of Mr. Stratton's death and the consequent dissolution of the

by one of the agents; and there are now over 350 Remington Standard Typewriters and Caligraphs in use. It is stated that the sales of this month will largely exceed those of any former month, both in this city and State. There are a large number of young ladies learning to use them, and as a rule they make the best writers.—*Indianapolis Journal.*

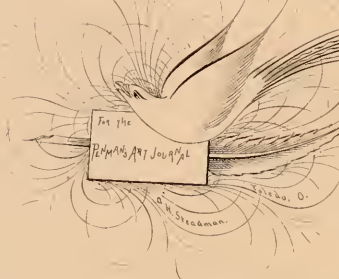
Insect Undertakers.

Nearly every one is familiar with the burying beetle, and many have, perhaps,

beetles set to work to bury it. They pushed out the dirt from beneath the body; then the male drove the female away, and worked alone for about five hours, turning the linnet around in a more convenient position, and occasionally mounting the body to tread it down. After resting for an hour it proceeded, as before, alternately excavating and pulling the bird from below, and then treading it down from above. It was buried by the end of the third day. In 50 days the four beetles had buried four frogs, three small

The Dead Sea.

One of the most interesting lakes or inland seas in the world is the Dead Sea, which has no visible outlet. It is not mere fancy that has clothed the Dead Sea in gloom. The desolate shores, with scarcely a green thing in sight, and scattered over with black stones and rugged driftwood, form a fitting frame for the dark, sluggish waters, covered with a perpetual mist, and breaking in slow, heavy, sepulchral-toned waves upon the shore. It seems as if the smoke of the wicked cities was yet ascending up to heaven, and as if the form of their



Flourished by A. H. Stradman, Toledo, Ohio. Photo-Engraved.

watched its operations. Noticing that dead moles and other small animals laid on the loose ground soon disappeared, Professor Gleditsch concluded to investigate the cause. Accordingly, he placed a mole in the garden, and on the morning of the third day found it turned some 3 inches below the surface. Though wondering why this service was performed

birds, two fishes, one mole, two grasshoppers, the entrails of a fish, and two morsels of the lungs of an ox.

Wife—"George, do the Indians always travel in single file?" Husband—"I never saw but one, and he did."

careful sorrow would never leave that God-smitten valley. It is a strange thing to see those waves, not dancing along and sparkling in the sun, as other waves do, but moving with measured melancholy and sending to the ear, as they break loudly upon the rock, only doleful sounds. This is, no doubt, owing to the great heaviness of the water. This experiment was more

satisfaction in its progress than in its results, which were a very unctuous skin and a most pestiferous stinging of every nerve, as if the water were a solution of arsenic. But the water we took into our mouth a little while less than the most caustic drugs of the apothecary. That fish cannot live in this strong solution of arsenic is a fact, and I have no need of proof; but to say that birds cannot fly over it and live is one of the exaggerations of travelers, who perhaps were not, like ducks, feeding on the water in apparently good health. And yet this was all the life we did see. The whole valley was a dead, seething cauldron, and the only tropical life—God's chosen and man-forsaken, no green thing grows within it, and it remains to this day as striking a monument of God's fearful judgment as when the mighty cities of the plain were overthrown.

The Long Ago.

Oh! a wonderful stream is the river of Time,
As it runs through the realm of tears,
With a faultless rhythm and a musical rhyme,
As it blends in the ocean of years.

How the winters are drifting like flakes of
snow
And the summer-like buds between,
And the years in the sheaf, how they come and
they go
On the river's breast, with its ebb and its
flow
As it glides in the shadow and sheen.

There's a magical isle up the river Time,
Where the softest of airs are playing,
There's a cloudless sky and a tropical clime,
And a song as sweet as a vesper chime,
And the June with the roses are straying.

And the name of the isle is "Long Ago,"
And we bury our treasures there:
There are brows of beauty and bosoms of snow
There are heaps of dust—oh! we loved them so,
There are trinkets and tresses of hair.

There are fragments of song that nobody sings,
There are parts of an infant's prayer,
There's a lute unswept and a heart without
strings,
There are broken vows and pieces of rings
And the garments our loved ones used to

There are hands that are waved from the fairy
shore,
By the fitful mirage he lifted in air,
And we sometimes hear through the turbulent
roar
Sweet voices we heard in the days gone be-
fore,
When the wind down the river was fair.

Oh! remembered for aye be that blessed isle,
All the day of our life until night;
And when evening glows with its beautiful
smile,
And our eyes are closing in slumbers awhile,
May the greenwood of soul be in sight.
—B. F. Taylor.

Fashions for the Dead.

James Hodge continues to sell burying crepes, ready made; and his wife's niece dresses dead corpses at as cheap a rate as was formerly done by her aunt, having not only been educated by her, but perfected in Edinburgh, from whence she lately arrived with all the newest and best fashions for the dead.

Habits of the Loon, the Great Northern Diver.

From the article on "Bird Music" by Simeon Pease Cheney in the November *Century* we quote the following: "The loon is not a singer, but his calls and shoutings exhibit so great a variety of vocal qualities that we must consider him a member of Nature's orchestra."

In the summer of 1887 I spent a few weeks on the borders of Trout Lake, St. Lawrence County, N. Y. This beautiful little island-dotted lake, some three miles long, has been inhabited for years by three or four pairs of double-crested cormorants, and I have seen many of their young, and there I found a good opportunity to study them. On one occasion a small party of us discovered a nest. When we were yet a good way off the wary sitters slid from sight into the water, darted along beneath the surface, and then, when they thought she came to the surface. The nest, simply a little cavity in dry duck, was on the ruins of an old muskrat house, not more than 8 or 10 inches above the water. There were two very dark eggs in it—never more than two are found in the nest at a time—nearly as large as those of a grebe.

The time of sitting, as I was informed, is four weeks. Wilson says of the loons that "they light upon their nests," but a careful observer, who had several times seen the female make her way from the water to her nest, told me that they shove

themselves to it on their breasts, very much as they push themselves in the water. I was also informed that the young are never fed upon the nest, but are taken to the water on the back of the mother, where they remain and are fed for a time, and then are launched upon the waves for life. At this age one can row up to them and take them in the hand, which they delight in giving hard nips with their long and limber bills, but when a month old they seem as wild and envious as their parents.

Fingers, Teeth and Breath.

A young lady from Walnut Hills, Ohio, takes Mr. Packard to task in the "Cosmopolitan Shortlander," for requiring his model "girl amanuensis" to have clean fingers, white teeth and a sweet breath, on the ground that girls do sometimes have "disordered stomachs" and "deranged livers," in spite of themselves, and moreover, when a girl is "compelled to sit by the hour taking the dictations of an employer whose breath is foul with tobacco and whisky," it is quite too much to expect her to return only sweetness. This may be all true, little Buckeye, but you quite lose the point of Mr. Packard's suggestions. Unfortunately, as a rule, the girl amanu-

of the *Home Journal* little thought that the newspapers of his own country would be using thousands of forest trees daily to satisfy the demands of millions of readers. In home affairs, the probable depletion of our American forests should be kept in view, and paper-making wood ought not to be used for fuel when other material can be substituted.

How is this, Brother Peirce?

An exchange says that when the city council of Keokuk proposed to buy cyclopedias for use in the public schools, one member, an alderman, was opposed to it, as he "did not believe the scholars could ride the blamed things."

A Celestial City Afloat.

At Canton, China, some 250,000 people live continuously upon boats, and many never set foot on shore from one year's end to another. The young children have a habit of continually falling overboard, and thus cause a great deal of trouble in effecting a rescue, while in many instances this is impossible, and a child is drowned. China is an over-populated country and the Chinese have profited by this drowning proclivity in reducing the surplus population. They attach floats to the male chil-



John R. Carnell.

Practical Teachers and Penmen

JOHN B. CANNELL,

A SKETCH BY A CO-WORKER.

The features of the picture given here-with will be recognized by hosts of his friends as those of John R. Carnell, Principal of the Albany Business College, one of the best known business educators in this country. Born in Troy, he spent his early life there, and at the age of 18 took a commercial course in the Bryant & Stratton College. His special ability in the line of business education showed itself so plainly that as soon as he graduated he was engaged as teacher, and before he was of age he purchased the college, and thenceforth devoted himself to business college work.

Mr. Cnall was one of the original 18 who at Buffalo in 1867, after the disintegration of the "Bryant & Stratton Chain of Colleges," united to form the International Business College Association. Mr. Cnall was the youngest member of that group, among such men as Packard, of New York; Sadler, of Baltimore; Bryant, of Chicago; Williams, of Rochester; Spencer, of Milwaukee; Feltton, of Cleveland, and others well known.

For ten years Mr. Carnell successfully conducted the Troy College, but incessantly work told upon him and he was obliged to give up. A complete rest, spent in travel and study, restored his health, and in the spring of 1884 he returned to his congenial calling, purchasing a half interest in the Albany Business College and assuming the management of the same. Under the name of Carnell & Co. Carhart, under the firm name of Carnell & Co. Carhart. To his work here he brought the courage and "push" which have always distinguished him, and almost from the date of his connection with it the Albany Business College leaped into prominence and fast outgrew the already increased accommodations provided by the new firm. A new building was decided upon, and a four-story double fronted building erected, especially for the college. It is a new day with the college, and with the joy of the college students and professors. His rejoicing at the completion of this greatest enterprise of his life was shadowed by the sudden death, in November, 1887, of Professor Carhart, his oldest son, a man of the highest character, of a most delightful character. Saddened by this shock Mr. Carnell nevertheless took up the added burden and has with his own hands and the aid of his sons, endeavored to increase numbers and efficiency. During the past summer he associated with him a son-in-law, D. Gutches to aid him in the college work.

**The Man to Hire Your Head
Writing At.**

Perry Jones, the Superintendent of the Dead Letter Department of the New York Post Office, has just recovered from a severe illness, which prostrated him for several weeks. He is familiar with the writings of every language except the Chinese and Japanese, and is particularly conversant with the Mongolian and Arabian which are specialties in this country; he has a special assistant. Some of the work of elucidation which Jones accomplishes is absolutely marvelous. The foreign letters are not only the most difficult to decipher, but the hair-catchers are mainly those which come from Pennsylvania Dutchmen, who, apparently write with plowshares and in a language which is not a language at all, which has ever created a feeling of profound awe in the minds of the most educated. Jones says that the most interesting success in his discovery of the type of apparently illegible writings is the fact that he endeavors to put himself in the place of the writer, and to tell himself how he, if writing to New York, and ignorant of writing and spelling and localities, would attempt to express himself. He has been successful in this, and for one-half that time in his present position. He is tasked of for the superintendent of the dead letter office in Washington. —*Ex.*

—A model business letter comes from W. D. F. Brown, Auburn, R. L. It was intended for our prize competition, but was received too late.

—G. F. Adams, who forgot to give his address, is the author of two sets of business capitals—one particularly deserving of note—which have found their way to our desk.

—W. M. Wagner, penman, High Point, N. C., sends a very regular and stylish set of capitals and small letters. Various exercises are submitted by J. P. Howard, Burgessville, Tex. They are the work of himself and his pupils.

—We have not seen a prettier letter in many a day than one which comes from Miss Anna E. Hill, conductor of penmanship in the public schools of Springfield, Mass. The writing is choice, clear-cut and elegant in form and quality of line.

—Ornamental specimens in the line of flourishing come from J. D. Briant, Raceland, La.,

point. During this period he used an oblique holder, but at length came to the conclusion that the straight article was the better, and adopted it, at the same time modifying his views somewhat as to the correct writing movement. He sends us some exercises which represent his present ideas, and they are much better than the others.

—Some very handsome specimens of color work with an automatic pen come from S. T. Grier, Barnesville, Ohio. He submits at the same time commendation of his work by those well-known pen artists, Uriah McKee, Oberlin, Ohio, and C. F. Zener, Columbus, Ohio.

—In the line of engraving, C. H. Blacklee, New Haven, Conn., sends us photographs of three ornamental pieces. One of them was executed in Germany, and bears a portrait of the late German Emperor, "Kaiser Fritz." All of the work is very good. W. J. Elliott, penman of the Central Business College, Stratford, Ont., sends specimens a photograph of an origi-

nals some capitals and exercises, together with a written letter, which speak well for his skill.

—The letters received from the following show them to be excellent penmen:

J. E. Giesler, principal of the business department of Bellamy College, Lausburg, Kan.; W. J. Lee, Business College, Leesaworth, Kan.; D. W. Hoff, Des Moines, Iowa; W. H. Strawder, Richmond, Ind.; Business College; W. C. Hansen, St. Louis; G. A. Siffertsen, 99 Madison Avenue, Chicago; Austin & Broese, Brockville, Ont.; Business College; C. J. Knowlton, Farmington, Me.; D. L. Hart, Cosaw, S. C.; G. W. Hostman, Eureka, Ill.; Business College; W. L. Starkey, Columbia National Business College, Newark, N. J.; W. T. Winton, Lockhart Business College, Nashville, Tenn.; W. L. Barker, Lynden Center, Vt.; J. C. Kane, Eaton & Burnett's College, Baltimore; F. E. Payson, Randolph, N. Y.; Jara W. Steele, Raleigh, N. C.; Business College; E. H. Fritch, North Western Business College; Wichita, Kan.; J. F. Burner, Elko, Nev.; A. G. Yates, Wesleyan University, Salem, Mass.; J. M. Adams, Port Ann, N.Y., a student of the Central Business College, Stratford, Ont., who has been evidently profited by its instruction; Conly S. L. Lohb, Fred North

A few days ago a lady, who is teaching in one of the frontier districts of California, wrote to ask me how she could obtain such instruction as would better enable her to teach penmanship to her pupils. I answered, "Take the PENMAN'S ART JOURNAL." I have of no better way of teaching penmanship by mail. John E. Corwell, Albany, N. Y.—I send you my best wishes for the success of THE JOURNAL AND GAZETTE. The new title sounds well, and is no excellent title for a most excellent publication.

Want to Exchange Specimens.

EDITOR OF THE JOURNAL:

I am with Mr. Morris in regard to exchanging specimens. The last number of THE JOURNAL is immense.—J. J. Dalrymple, Port Smith, Ark.

EDITOR OF THE JOURNAL:

When you publish a list of those penmen who would like to exchange speci-

SUCCESS TO THE
Penman
with a Pen

Specimen E (Photo-Engraved) Submitted for Competition in our Prize Class No. 5, and One of the Two Specimens Selected as the Best from the Whole Number Received. The Other Cut is Likewise Shown Elsewhere in this Issue. You are Invited to Send Your Vote as to which of these Specimens shall be Awarded First Prize. (Size of Original 13 x 18 inches.)

and Clarence E. Ormsby, Stafford Springs, Conn.

—We shall show in an early number of THE JOURNAL a pretty piece of ornamental work from the pen of the popular young artist, A. E. Dewhurst, Utica. Dewhurst has excellent taste, is a hard worker, and will be heard from as one of the leaders in this line. Send for his catalogue.

—W. F. Martin, Lane, Kan., sends capitals and automatic specimens.

—A handsomely engraved ornamental business card comes from Robert Philip, Sacramento, Cal., and represents his work.

—Various exercises are submitted by Frank Hall, Kane, Pa.; J. M. Wade, Enlenton, Pa., sends us a proof of a set of capitals engraved white on black. Both the writing and the engraving are executed by himself and the work is altogether creditable.

—We have a number of exercises from A. J. Smith, Amesbury, Iowa. Some of them show what he calls his "purely muscular" style, which he informs us he spent a great deal of time in trying to bring up to a satisfactory

ideal design by himself, which is particularly strong in the lettering. Another specimen in kind is from the facile pen of E. L. Burnett, of Stowell's B. & S. Business College, Providence, R. I. Burnett is thoughtful enough to reinforce this contribution with a striking photograph of himself, for which remembrance we are deeply mindful. D. L. Stoddard, a promising young penman of Emporia, Kan., likewise sends us a portrait representing himself in the attitude of adopting a framed piece of engraving.

—T. J. Businger, of the Utica Business College, sends his compliments in a beautiful Christmas card.

—William Robinson, Wasingto, Canada, contributes to our Scrap Book a variety of specimens, including a set of business capitals, curls and flourishes, all of which show him to be a clever penman. A creditable bird flourish bears the name of J. F. Cozart, Emporia, Kan.; another that of A. Garvin, of Garvin's Business College, Indianapolis. Still other flourishes come from S. B. Willett, Andover, Ohio, and E. C. Wales, Ong, Neb., the latter who says he is only 15 years old also contrib-

utes some capitals and exercises, together with a written letter, which speak well for his skill. The letters received from the following show them to be excellent penmen: J. E. Giesler, principal of the business department of Bellamy College, Lausburg, Kan.; W. J. Lee, Business College, Leesaworth, Kan.; D. W. Hoff, Des Moines, Iowa; W. H. Strawder, Richmond, Ind.; Business College; W. C. Hansen, St. Louis; G. A. Siffertsen, 99 Madison Avenue, Chicago; Austin & Broese, Brockville, Ont.; Business College; C. J. Knowlton, Farmington, Me.; D. L. Hart, Cosaw, S. C.; G. W. Hostman, Eureka, Ill.; Business College; W. L. Starkey, Columbia National Business College, Newark, N. J.; W. T. Winton, Lockhart Business College, Nashville, Tenn.; W. L. Barker, Lynden Center, Vt.; J. C. Kane, Eaton & Burnett's College, Baltimore; F. E. Payson, Randolph, N. Y.; Jara W. Steele, Raleigh, N. C.; Business College; E. H. Fritch, North Western Business College; Wichita, Kan.; J. F. Burner, Elko, Nev.; A. G. Yates, Wesleyan University, Salem, Mass.; J. M. Adams, Port Ann, N.Y., a student of the Central Business College, Stratford, Ont., who has been evidently profited by its instruction; Conly S. L. Lohb, Fred North

Eighteenth street, Philadelphia, Pa.; Wesley B. Snyder, Lancaster, Pa.; J. H. A. Howard, Rockland, Me.; Business College; J. F. Byrne, Jamaica, N. Y.; Business College; G. W. Wallace, Secretary of the Wilmington, Del. Commercial College is particularly heartily lettered; A. B. Knapp, Westfield, Pa.; Emma P. Kierke, Crown Landing, Cal.; F. G. Steele, Cambridge, Ohio.

Congratulations.

A Little Late in Getting in Type, but too Good to be Lost.

A. H. Hyman, Worcester, Mass.—I am just in receipt of cards announcing the matrimonial union between THE GAZETTE and yourself. When, as a fatherly privilege, I gave you the name which you have made famous I little thought you would so completely win the affections of THE GAZETTE, but time works wonders. Your beauty, style, bold and frank nature have made you very captivating, while THE GAZETTE, susceptible creature, has yielded to your arguments in both judgment and affection. I heartily approve the union, and may you live long and prosper.

A. C. Clark, Cleveland, Ohio.—Please accept my congratulations on the consolidation of THE JOURNAL AND GAZETTE. In union there is strength.

mens of penmanship according to R. E. Morris' article in THE JOURNAL. I wish you would put my name on the list, too.—O. C. Pickens, New Berlin, Texas.

EDITOR OF THE JOURNAL:

In my mind Mr. Morris speaks of us as being in the plan for some time, and if writing would be acceptable to any of the professionals I would be glad to have my name on the exchange list, and think at least myself would be benefited by so doing.—D. C. Rugg, Archibald, Cal.; F. G. Steele, Cambridge, Ohio.

At L. Gallickson, Dixon, Ill., and J. P. Byrne, Jamestown, N. Y. Bus. Coll., also write to have their names put on the list.

[The writers of the above are all good penmen, as shown by their letters. Other parties wishing to exchange specimens may have their names enrolled by writing to the Editor of the JOURNAL.]

EDUCATIONAL NOTES.

(Contributions for this Department may be addressed to E. F. Yarnall, Editor of THE PENMAN'S ART JOURNAL. Brief educational items solicited.)

Facts.

The Turkish Government has forbidden the Muslim children to attend Christian schools in Palestine.

The freshman class at Oxford numbers 652. At Cambridge there are 92 freshmen.

A charter has been granted to Rutgers Female College empowering it to confer the United States degree.

Only 19 high schools of Iowa pay their principals \$1000 or over, and of these ten fulfill the duty of city principals.

Greek is no longer a compulsory subject for entrance in Winchester, Harrow, and Marlborough, three of the great English public schools.

The school census shows there are 66,963 children of school age in Detroit, of whom only 18,000 are attending the public schools, 10,354 the sectarian schools, 30,390 not attending any, and the remainder temporarily out of school.

In the past ten years the increased enrollment in the public schools of the United States was only 42 per cent. The increase in children from 6 to 14 years of age increased but 29 per cent. In the South Central Division the increase in children from 6 to 14 was about 30 per cent., while the increased enrollment was nearly 100 per cent., and the increase of expenditures about 74 per cent.

Of the 50,000 copies of the "Encyclopedia Britannica" that have been issued, 40,000 have been sold in the United States.

Oberlin College gets \$60,000 by the sale of the Meadow of property, in Fitchfield, Mass., which was generously donated to it several years ago.

Philadelphia has a large training school for colored teachers, and its head is Miss Fanny J. Coffin, one of the most notable colored women in the country.

She is a graduate of the Rhode Island State Normal School and Oberlin College, and has taught since 1885.

Maria Mitchell, the celebrated professor of astronomy at Vassar College, is 70 years old. She has recovered eight comets, the discovery of one of which gained her a gold medal from the King of Denmark.

She has received the degree of LL. D. from three different institutions of learning.

Fables.

Upon a public school building in the eastern portion of Brooklyn is seen the date of its erection, 1871. A. D. "And what does A. D. stand for?" asks a son of Etna.

"Bedad," says his companion, "it means 'man Asen Destrict, ar comit'."

A professor may have a chair in the faculty and yet be a standing authority in his school.—*John's Fats Republican.*

If you have a problem that you can't work out go to a draught. He can always give you a solution.—*Teens-Sixings.*

Teacher—"How do you pronounce Heliohelahals?"

Boy—"I hate to speak of him, ar; he was such a monster."—*Times.*

Stranger—"May I ask what your occupation is, sir?"

Tally-ho Driver (in a college town)—"Oh, I coach the students."—*Burlington Free Press.*

Teacher—"And when the prodigal son's father found that his son was lost to him, what did he do?"

Willie—"Advertised."—*American*

It has been noticed that a girl who has graduated from Vassar and had \$20,000 spent on her education will, after marriage, hold chopsticks in her mouth and gossip over the fence while her mother is washing just like her own mother.

The infant-teacher was trying to bring out the fact that David was a man of varied occupations. The question was asked:

"What do you call a man who plays on a harp?"

The youngster quickly answered: "An Italian."

Teacher—"A new topic was introduced. Teacher—"If you do not study your lessons you will never climb the ladder of fame."

Bad boy—"I don't want to."

Teacher—"Why not?"

Boy—"Cause the girls would laugh at the patches on my pants before I get half-way up the ladder."—*Arden Record.*

Teacher—"If electricity with a velocity of 63,000 miles per second requires ten seconds to light a candle."

Scholar (interrupting)—"Give it up. I'm no lightning calculator."

"Indiana spelling" was reported in this State a few days ago. It occurred at the Indian School at Carlisle, and was caused by one pupil who had been sent into the seat of another. The "spelling" is said to have been painful, but of short duration.—*Arden Record.*

"What name do you scholars play the most?" inquired one of the school trustees.

"The name they call the boys, in union.—*Harper's Bazar.*

President—"Yes, Mr. Snapper, the faculty has decided that you are to make the rules, and there is no course for us but to suspend you."

Student—"H'm; how about suspending the rules?"

"Use an example," said Miss Lougheed, "of the generation of bent by concussion."

And Johnny Weepmunch said nothing, but

grinned and rubbed his back with infinite pain as he gazed at Solomon's rod, blossoming in leafless grimes over the teacher's desk.—*Burdette.*

JUST FOR FUN.

A whiskey glass is frequently a cough-cup.

"This is a backward spring," said the young lady, as she adjusted the wires of her bustle.—*Boston Budget.*

Gallagher should be a mail agent, because there is so much "letter go" about him.—*New Orleans Progress.*

The Russian law prohibits joking about the Czar. That's why no one in Russia ever refers to him as an old Caroline.—*Puck.*

There is only the difference of an s between woman's weakness and man's weakness: One is gossip and the other it is so up.—*Washington Critic.*

There are two things a woman will always jump at—a conclusion and a noose.

"A City Hall blackbird is the son of a wealthy Dutch family (sings). The bird believes in making hay while the sun shines."—*Puck.*

There is some chance that a young house-keeper's first spouse cake will be light and airy as a maiden's dream, but there is also some chance that it crumbled old maid of 63 will get caught in.—*Sun-critic.*

A Hebrew scholar last week in Boston picked up a copy of one of Howells novels. He began at the back end, recognized the style,

—Number 1, volume 1, of the *Business College Guide*, St. Thomas, Ontario, is on our table. It is a bright little eight-page paper, edited by Messrs. Phillips & Carl, proprietors of the College.

—The *Southern Freeman* is the name of the new journal published by L. R. Walton, of the Austin, Tex., Business College. We trust that the genial proprietor of the enterprise will realize large dividends.

—The *Practical Educator* from the Occolow, Iowa, Business College, is a well-printed compilation of entertaining matter.

—From Johnson & Osborn's Buffalo Business University we have the *Business Educator*, a large 12-page paper, beautifully printed, and thoughtfully edited. Some photos of Mr. Osborn's handsome penwork are submitted.

a.—The *Synopsis* of the Richmond, Ind., Business College, has some pretty penwork, by W. H. Shrawder, the penman of the school. The paper is attractive throughout. O. E. Fulghum is at the head of the faculty.

—The *Specier News* from the Specierian College, Cleveland, Ohio, is a new paper, and an uncommonly neat and pretty one. Alfred Day is its editor.

—Biale's vigorous youngster, the *People's*

become a law unto himself because of under- standing the reasons for his process.

—Mr. Henry Clev's book, "Twenty-eight Years in Wall Street," has been talked of for a considerable time. It has excited a great amount of curiosity, and people everywhere want to know what Mr. Clev's will tell about his 28 years' experience in the great center of speculation. Curiosity can now be gratified, and we presume to say it will not be disappointed. The book is out. It consists of nearly 800 pages, elegantly printed with clear type, and Mr. Clev describes the leading features of the stock exchange in a manner, banker and broker in a clear and comprehensive style. He makes no attempt at fine writing, or the construction of highly polished periods. The style has, therefore, the merit of being void of obtrusiveness or ambiguity, though without real inherent literary merit, bereft of any of the tricks of false adornment which are sometimes used by the penman to supply lack of matter or thought. The author discusses a variety of subjects having a practical bearing on Wall Street and financial affairs intimately and remotely connected therewith, all of public interest. One great aim of the book is to demonstrate the personal honor and integrity of Wall Street men, and the honesty of their methods, in opposition to a popular but superficial opinion that they are defective in these qualities. Wall Street, as the great money center, is shown to have been the mighty lever of industrial development, and the chief factor in the growth of those wonderful powers of civilization, the railroads, and thus elevating the country to an international position.

PORTLAND, ORE.

J. A. Wesco

Penwork Executed by J. A. Wesco, of the Portland, Oregon, Business College. Photo-Engraved.

Penwork Executed by J. A. Wesco, of the Portland, Oregon, Business College. Photo-Engraved.

and became so interested that he forgot to breathe and died.—*Life.*

As the lady brushed all at once when it fell into the eastern?"

"Not the slightest," it was soft water, you know.—*Judge.*

Boss (to new dry goods clerk)—"Your name, sir, I forget."

Mr. Youngblood—"Warms."

Boss—"Ah; go to the tap department."—*Detroit Free Press.*

Mrs. Youngblood—"Oh, Charlie, I saw the loveliest diamond necklace at Brillman's to-day—a perfect beauty, and so cheap, too; it can be bought for a song."

Charlie—"I never saw."

Boy—"Last Miss Jones is back from Paris." She (a spirited rival)—"I noticed her dress was cut rather low, but I didn't suppose you could see her back from that distance."—*Texas Siftings.*

Exchange Counter.

Educational and Technical.

—The *College Star*, Hiram, Ohio, is a very considerable twinker.

—Herald's *Business College Journal*, San Francisco, is as crisp and vigorous as ever.

—A. E. Parsons is giving his friends a very spicy paper in the *Normal*, Wilton Junction, Iowa.

—There is a great deal to interest intelligent people in the Pacific Business College Review, San Francisco. It is edited by T. A. Robinson, M. A., President of the flourishing college.

—The *Day Book*, from Drake's Jersey Business College, is compact, pretty and typographically excellent.

Writing Teacher, Wooster, Ohio, bears the impress of its proprietor's indomitable energy. Its new heading is a decided improvement.

—The students of the Acheson, Kan., Business College, publish and edit a very creditable monthly paper called the *College Review*.

—Our neighbor, the *Office*, 68 Duane street, New York, has arranged three competitions in practical accounting, and offers \$500 in prizes. The scheme speaks volumes for the enterprise of the directors of this valuable publication. It is fully elaborated in the December issue, which may be got by sending ten cents to the address above.

Books.

—Messrs. John C. Becklee & Co., publishers, 123-124 Wabash avenue, Chicago, favor us with a copy of the new "Standard Bookkeeping," by Ira Mayhew, of Detroit. This new book presents a well-graded, thorough course of business study, comprising a wide range of work, from the simplest manner of keeping accounts for farmers, mechanics and merchants, by single entry, to the use of double entry for the most complicated business of firms and joint-stock companies. The author first discusses the elements of the science. The successive steps are easy, progressive and full of instruction.

The student is led to comprehend thoroughly the principles upon which the science is based. These are at once applied in writing up sets of business transactions. The learner thus masters and enjoys his work from the beginning, advances rapidly to it, and soon

tion in trade and commerce unprecedented in its progress in the history of any other nation.

The book has nearly 800 pages, and many portraits of leading men of the "Street." It is only \$3.50, and will be supplied from this office.

What is True Learning?

"New Era" Thinks the Dead Languages Should be Rooted Out.

EDITOR OF THE JOURNAL:

True learning does not consist, as many schools now make it consist, in the knowledge of languages but in the knowledge of those things to which language gives names.

The Greeks were a learned people, yet spoke no language but their own. Indeed the languages their schools taught science and philosophy, and it is in the things science and philosophy teach that learning consists.

Nearly all scientific learning came from the Greeks. All that was once so evident in the dead languages, that may be considered useful knowledge, is now given in the living languages—hence, dead languages are useless, and the time spent in teaching and learning them is thrown away. Their study should be abolished.

The dead languages do not create knowledge, and are no longer the best means of communicating it. Their pronunciation is unknown. Even the presidents and professors in our Universities are more ignorant of the Greek and Latin languages than the illiterate peasant.

True learning should consist in scientific practical knowledge.

NEW ERA.

Instruction in Penwork.

XII.

BY H. W. KIRBE.

The open text in this lesson is made with a double-pointed pen and rapidly, as per instructions in lesson ten. It is not necessary to close the points in the principles with the double-pointed pen, as they cannot easily be made perfect.

Close then, and draw the lines across the broad end of the strokes with a common pen. To put on the shading turn the letters bottom side from you, and commence with the heavy lines at the base. The shading on "Richard's" is done with white ink, and the position of letters should be the same as in shading the open ones. If gold ink is used the effect will be very rich. The ornamentation around these names is with the forearm movement, holding the pen as in writing, excepting, of course, the little touches like "s".

Two styles of figures are given, appropriate for German text or Old English. No pencil outlining should be used in any of this work. In our next lesson we will commence on more elaborate lettering.

The Ancient Copyist.

Driven Entirely Out of Existence by Introduction of the Type-Writer.

The introduction of the type-writer has driven the ancient copyist entirely out of existence. Before modern mechanical ingenuity devised this means of overcoming the deficiencies of bad handwriting there

was a large number of copyists in the theater who had his hands full throughout the season. Independent of the theater were, also, men who had made a trade of copying plays, legal documents and manuscripts for publication. That there was quite a number of these might be inferred

altered all this. There is a type-writer's desk in every hotel office, and type-writing establishments all over town. You now have your manuscript converted into a book even before it goes to the printer's hands. Indeed, there are publishers in this city who send manuscripts to the type-

writers which are acted and the books which are sent to the press are but a drop in the huge bucket of production, consequently the prosperity of the type-writer cannot be gauged by the amount of matter actually made public. I know one woman who makes a business of copying plays alone, and who keeps from three to a half-dozen girls continually busy. She once informed me that out of some hundreds of plays which she had copied during the year she had, although she followed the dramatic papers very closely, as a matter of curiosity only discovered about a dozen that had been put on the stage. The others had been consigned to the limbo of rejection, that holds so many unfulfilled dreams.—*Alfred Trumble in Pittsburgh Bulletin.*

How Some Big Men Write.

Historian Bancroft uses a stenographer and typewriter, but he thinks 250 words a good day's work, and James G. Blaine thought he was doing well when he accomplished 1500 words of a morning. One of the fastest writers among the public men of to-day is Admiral Porter, whose brain works like the wheel of a dynamo, throwing off sparks at every turn, and whose pencil rushes across the paper at almost telegraphic speed.

Admiral Porter wrote his history of the United States Navy in 11 months, and during this time his average was not less than 75,000 words a month, or nearly 2500 words a day, including Sundays.

The book is as big as a dictionary, and contains from 700,000 to 800,000 words. During many of these days he did not write at all, and his average during his working period ran as high as 5000 words a day. Admiral Porter is fond of writing. He never uses anything new but a lead

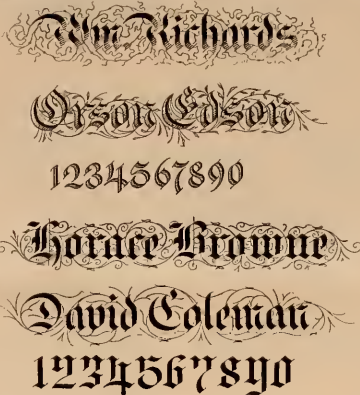


Photo Engraved from Pen-and-Ink Copy by H. W. Kirbe, and Presented in Illustration of his Lesson on this Page. This Cut is Reprinted from Last Issue, as the Lesson was Accidentally Quitted from that Issue.



Photo-Engraved from Pen-and-Ink Copy Executed by S. R. Webster, Moor's Business College, Atlanta, Ga.

was quite a trade driven by the scrivener. In the copying of plays especially he found constant employment. Each theater usually had a copyist attached to its staff. Sometimes he was the prompter, who thus aided to his emoluments, and at others an entirely independent member of the company. When a play was accepted several clean copies had to be made of the complete work, one for the prompter's use and others for preservation in case of accident. Each part had also to be copied off for each individual player, and the directions for the carpenter and property man be-

from the fact that at one time they had a sort of an exchange in Union Square, where they used to gather daily and very often work among the beer mugs on the tables.

Indeed, beer was as essential a fluid to the professional copyist as ink. He was, as a rule, a decidedly snuffy and grubby person, given to chronic alcoholism, and as careless in his attire as he was irregular in his habits. Most of these men had been, I fancy, actors, but if they acted no better than they wrote, I do not wonder at their change of profession. Nowadays we have

writer to be copied in order to save the expense of the innumerable corrections by the printers which would be necessitated by the bad handwriting of the author. There is a firm of young women who make a specialty of handling manuscripts of this sort, and who somehow or other contrive to extract sense, as well as dollars for themselves, out of manuscript beside which Horace Greeley's was copperplate.

In addition to books which are printed and plays which are acted there may be imagined, a good many that never see the light of public day. Indeed, the

pen-writer, and he says he cannot think well without he has his pencil in his hand. He had a slight attack of pen paralysis once, and his hand refuses to act whenever his finger touches the steel of the pen.

He began his novel writing for amusement, and he wrote "Allan Dare" without any idea that it would be published, much less dramatized. He stands up while writing, and, when he becomes interested, he works right along for hours at a time.

George Bancroft works only in the morning.

Blaine did his best work before noon, and Logan worked both morning and evening.

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Total Assets,	\$126,082,153 54
Increase in Assets,	\$3,275,301 88
Surplus at four per cent.,	\$7,104,003 03
Increase in Surplus,	\$4,613,622 11
Policies in force,	158,380
Increase during year,	17,426
Policies written,	32,666
Increase during year,	10,301
Risks assumed,	\$103,214,261 32
Increase during year,	\$33,756,792 95
Risks in force,	\$48,725,184 20
Increase during year,	\$14,190,251 85
Receipts from all sources,	\$24,215,032 52
Increase during year,	\$3,096,010 46
Paid Policy Holders,	\$14,727,550 22

THE ASSETS ARE INVESTED AS FOLLOWS:

Bonds and Mortgages, - - -	\$49,617,874 02
Equity securities and other securities	\$1,444,706 81

	Real Estate and Leases on collateral, -	\$1,000,000.00	\$1,000,000.00
	Cash in Banks and Trust Companies at Interest, -	\$21,786,125.34	\$21,786,125.34
	Interest accrued, Premiums deferred and in Transit, Etc., -	\$3,248,172.46	\$3,248,172.46
		\$126,082,153.46	\$126,082,153.46
			\$urplus.
1934	\$54,061,420	\$351,780,000	\$7,483,771
1935	46,707,129	68,081,441	5,002,934
1936	52,735,719	89,000,000	7,111,640
1937	67,147,469	127,659,000	8,234,442
1938	103,214,201	492,125,184	7,900,981

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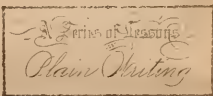
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NEW YORK, MARCH, 1889.

Entered at the Post Office of New York
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VOL. XIII—No. 3

Lessons in Practical Writing.

XL.

BY DANIEL T. AMES.



Principles.



Correct Position.

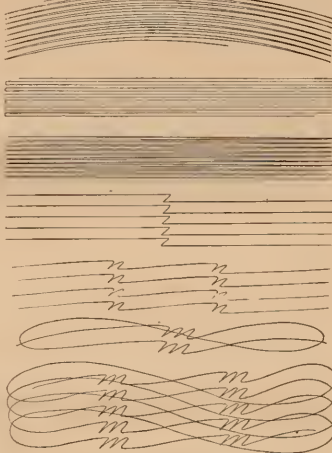
We have often met teachers and others who were apprehensive that pupils learning to write from engraved copies, such as are used as standards in our public schools, would acquire a style of writing so similar to each other as not to be distinguished one from the other. That is to say, that there would be no distinctive personality in the several handwritings. Another criticism often made upon the handwriting that is acquired in our public schools is that it is not such as is employed in business, and this also is urged as an argument against the style of writing and methods of instruction now in use. All this at the first thought is plausible, and is readily believed by many to be a true and proper criticism. But a moment's reflection will show it to be entirely erroneous.

First, as to the personality of hand-writing, we hold that no teacher should concern himself in the slightest degree with reference to it. It is a thing that can neither be taught nor hindered by any teacher. Personality grows out of the disposition, character and environment of the writer in after-life, and is as inevitably manifest in adult writing as physiognomy or any other peculiarity by which persons are recognized. For instance, were 20 pupils in a class, through skillful and successful teaching and earnest and faithful practice, to acquire a style so uniform that each might respectively write a line one under the other upon a page of paper so similar that to the casual observer it would be the handwriting of a single person, yet let each of these writers go out from the school into the various pursuits of life, in a single year's time there would scarcely be a family resemblance in their hand-writing. One perhaps has been a clerk in an insurance office where every compliant or advance has been the result of the excellence of his writing and which has naturally stimulated him to constant care and pains to retain, and if possible to improve upon the orderly and systematic writing with which he left school. His

writing would tend toward higher excellence. Another, in a law office, had struggled for dear life with briefs and the copying of legal documents where speed was the only criterion of his success, where no pride of style or anticipated gain from good writing has influenced his efforts. His writing has come to be the merest scrawl. Another, perhaps with ample means, has occupied his time as a tourist, only occasionally employing his writing

solutely necessary to successful instruction in writing, and especially in our graded city schools. Here pupils pass from one grade to another, coming under the instruction of different teachers, rendering it necessary that the work in one grade supplement fully that of another; otherwise there would be a liability that a pupil would be required to make in one grade what they had sought to do in another. And besides, it is necessary that there be

Movement Exercises.



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for correspondence. His writing will have undergone a very slight change as compared with that of the policy and law clerk. Another has engaged in some professional pursuit, where the hand has been very little exercised in writing, and will, therefore, have no very radical change. It is inevitable that the hand-writing of each of these various pupils will have undergone a change as varied as have been their occupations, character, disposition, artistic taste and the circumstances under which they have exercised their hands. Hence it is with great impatience that we have noted the assertions and arguments against uniform copies in the schoolroom.

Uniform and systematic copies are ab-

a certain standard of form for all of the letters of the alphabet and also for their combination in writing; else there could be no systematic preparation on the part of teachers for teaching writing, or rules for their guidance in instruction, or the pupils in learning.

As to the complaint that writing acquired in the schoolroom is not such as is used in the counting-room and other places of business, and which carries with it the inference that the latter sort of writing should be the standard for our schools, nothing can be more absurd, because there is no standard, nor can there be any standard for business writing. The styles are as varied and numerous as are the writers, and consequently any one

business hand set up as a standard would be to the exclusion of millions of others equally as good.

Right here again is apparent the utter absurdity of the very thought of teaching personality in writing, for that which is personal in its character should not be imitated, as it is that case the learner would be simply copying the personality of another writer instead of establishing one for himself. He should first acquire a correct knowledge and good taste for accurate writing by practicing from impersonal copies, and afterward developing a personality of his own from extended and habitual practice.

We have been led to make these comments for two reasons. First, to assist teachers to meet and overcome the difficulty encountered through such complaints respecting writing as we have enumerated, and, secondly, on account of thoughts suggested by a very able article contributed by Mr. Fox, which appears on another page of this issue, and which we commend to a careful consideration of all the readers of THE JOURNAL.

The present lesson closes the series by the editor. A new series will begin with the April number by D. W. Hoff, superintendent of writing in the public schools of Des Moines, Iowa. We have become somewhat familiar with Professor Hoff's methods, and are very favorably impressed with the work that he is doing in the public schools of Des Moines. We believe that to all who are engaged in teaching writing in the public schools his series of lessons will be very interesting and instructive. We only regret that they cannot be placed before every such teacher in the country. We feel sorely that the instruction in writing which the great mass of our youth are receiving is vastly inferior to that of any other branch of education. We shall feel thankful to any teacher who will assist in placing these lessons before teachers in our public schools.

We present herewith a series of movement exercises which we commend for extensive practice to all learners of writing. They are well calculated to discipline all of the motions of the forearm and fingers necessary to easy and graceful writing. We repeat what we have previously said in the course of lessons, that every season of practice upon copies should be preceded with at least 20 minutes' practice upon some movement exercise.

In the last issue of THE JOURNAL a mistake was made in the cuts illustrating the writing lesson. The cut printed as a specimen of the penmanship of a student of the cut which had been selected for that purpose, and was in no sense suitable for that purpose. The three business letters shown in the issue represent the idea so well that the reader is referred to them in connection with the last lesson.

—THE EDITOR.

How are Aniline Inks.

President Hayes, of the New York Board of Health, lately called attention to the subject of the use of more durable ink, and colored his words by saying that it was of importance to people all over the land. He says that very many of the records of births, deaths and marriages received at the office of the board are written in aniline inks, and that the paper upon which these fugitive fluids are used becomes in 10 years perfectly blank, the ink having been entirely exhausted.

Teaching Writing in Business Colleges.

BY FREDERICK SCHOFIELD.

[Awarded First Prize in Class No. 3 of THE JOURNAL'S Competitions.]

To note some of the current expressions upon this subject is, at least, a trifle amusing, if not always profitable. In the clamor for self-recognition it seems to be a difficult matter to recognize any excellence not our own; and extreme devotion to some pet theory is likely to betray itself through condemnation and ridicule of all others. So intense admiration for one school of penmanship is apt to exclude all ability to recognize excellence in any other school. Too little appears to be known of the generous faculty of admiration, which has power to unlock truths that wholly elude the grasp of a purely critical spirit.

It is true that we live in a wonderful age, a fast and progressive one; an age when every day, as it were, a new way of going to work, a new way of doing things is being discovered. Branches of industry and education in general have caught this spirit of the age and are being borne rapidly onward; and there is no reason why penmanship should not keep pace with this onward march. But it can hardly be effected through prejudicial, incompetent, censorious or money-catching critics. It must be given impetus by those possessing the too scarce element of disinterested criticism combined with sound sense and experience.

To interpret our subject with regard to present agitation demands a consideration of it under two distinct heads:

1. The style of writing to be taught in business colleges.

2. The manner of teaching it.

Before we can teach effectively we must know what we are to teach.

The phrase "business college" itself clearly indicates the style of writing to be uniformly taught. While ample and legitimate provision may be made for the more extended and elaborate work of teachers and professionals, there should be taught, independent of all such, a style that best meets the demands of business in general, not of individuals in particular; for opinions are as diverse as they who hold them. All of merit and experience, however, cannot fail to agree upon a perfectly legible style, that is easily, rapidly and gracefully executed, as constituting the

MODEL BUSINESS HAND.

Since the all-important object of writing is to convey intelligence without the aid of an interpreter, legibility must be of prime and paramount importance in its production. The absence of this one quality renders all writing valueless even in the presence of any other possible excellence. And the usual pressure of business exacts even more than its possession in a positive degree; it demands a living, speaking style, one that is intelligible "at sight" without exception. America's impetuosity will suffer no needless expenditure of time. Legible writing serves also another important purpose in preventing errors. Some of the most vital mistakes may be made through the careless handling of a single word. To possess this most essential quality in the fullest degree writing must be proportionately large, round, well shaded, have very little if any slant, and be clothed with the relative simplicity and neatness of print.

Writing must be easily executed to prevent undue and needless fatigue. It must also be rapidly executed to economize time and to correspond with dispatch in business. But all speed should be given an intelligent limit; it ought never to be cultivated to the destruction of form, or a fair degree of accuracy.

To produce greatest facility and rapidity of execution requires simple forms, join-

ings more or less angular, comparatively small characters, with considerable slope, no shading, and a steady, gliding movement. Many put a for rapid writers who are only nervous scratchers or spasmodic jerkers. They start out with an apparent lightning motion, only to hitch at frequent intervals or to make several motions in

considered separately, but when properly blended they furnish the happy medium or true foundation upon which to build.

Grace, both in style and execution, is a most desirable feature, particularly when combined with the more essential qualities; and when based upon a cultivated taste, no degree of it is incompatible with busi-



Photo-Engraved from Flourish by A. W. Dakin, Syracuse, N. Y.

ness, any more than is grace of manner or speech. True grace should lie in the form of the letters, not in superfluous appendages; therefore the more writing savors of grace the better. Alas for the reputation of our colleges when they aim only to cultivate a "rough and ready" style, or furnish no better results than can be obtained through self-instruction. Also our

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MODE OF TEACHING.

The methods in vogue for acquiring a business hand differ but slightly, if at all, as to essentials, and as a rule only in point of application or according to the degree of individuality possessed by the teacher. Generally, other things being equal, the more one stamps his method with himself the better. The great original force which such teachers as Plato and Aristotle throw out upon the world of thought is said to have come from their having to make and test their methods as they went along. And it may be so with us, though in a more modest degree, if we take a similar course with them. Thus, it behooves us, as penmen and teachers, not to seize upon this theory or that simply because it seems to be popular, but to accept and adopt that which is the result of widest experience and sound logic inasmuch as it is suited to conditions in hand, and supplement it with a margin for future modification.

But while order and method are essential in every department of life, there should not be so strict an adherence to rule or system as to detract from best or most natural results. Nature oft needs much disciplining, but never so much as leads to the weakening of any of her powers. Less faith should be put in systems and more in skilled and experienced teachers. All method depends largely upon individual tact, talent, patience and perseverance for its successful application; hence a live teacher is better than any dead model or system. And as all successful teaching is the result of knowledge, skill and experience, only those thus qualified should be employed to instruct.

Untrained or inexperienced tutors must of necessity spoil many a class before learning how to teach. But many having the initiative faculty well developed become skillful and ready writers, and in turn are employed as teachers, when in reality they constitute no part of a teacher. It is a false notion that anybody can teach who writes a beautiful hand. The teacher

Bangor, Me. Feb. 17/94.
J. C. Adams, Esq.,
Thomaston, Maine.
Dear Sir, Your valued order of the
29th ult. was duly received, and Express ship
the books by express to day.
Hoping they will prove entirely
by satisfactory, we remain
Respectfully,
J. W. West & Co.

Specimen F (Photo-Engraved), Submitted for Competition in our First Class No. 3, and One of the Three Specimens Selected as the Best from the Whole Number Received. The Other Cuts are Liberally Shown in This Issue. You are invited to send Your Vote as to which of these Specimens shall be Awarded First Prize, which we send, and which Thine. (Size of Original, 7 x 10 inches.)

is ease and uniformity of motion rather than any amount of mere "speed" that accomplishes the most in a given time.

It is evident from the foregoing that the essential requisites for legibility and ease or rapidity are largely antagonistic as

graduates should be able to display something more than a string of chugging angles. The standard should be raised rather than lowered, for even then the results will be meager enough. The best ought to be none too good for any of us.

teacher has to think as well as perform. He must have the ability to draw out the powers of his pupils as well as to display his own. He must have a theoretical as well as practical knowledge of the subject, and the ability to classify this knowledge

according to system. Previous to entering the class-room he must have fixed in his mind what subjects he will present and how he will present them. In the way of teaching he will find the black-board to be a most valuable and indispensable appliance. And as a matter of convenience as well as of profit we would recommend a judicious combination of written and engraved copies. Also when possible we would divide large schools into classes of a size that can be handled to best advantage, and to give opportunity for classification of pupils according to grade.

Students should be given an inspiring as well as logical introduction to their work. While no side track for caprice or nonsense should be allowed, all helpful and appropriate incentives may be employed to stimulate with a proper love and zeal for the work in hand. Begot interest and enthusiasm and they will secure mastery.

writing the strong and prominent muscle of the forearm becomes by nature the keynote or principal seat of movement, though many other muscles are of necessity brought into action with it. This being the chief and most difficult movement to acquire, we make it the first and main subject of attention. For its development a species of gymnastic drill is first given to produce free play of the muscles in all directions. Then follow oval and other exercises on a large scale, which are gradually diminished in size till they develop into small letter forms. A few fundamental exercises properly graded and well mastered are all-sufficient.

Quality rather than quantity is to be sought for. Meanwhile the fingers are left much to themselves aside from a proper position and easy hold of the pen. To obtain best results the mind should be concentrated upon one thing at a time, and the end in view fairly well secured

rigid state of the fingers should not be permitted, much more promoted, any more than their perpetual yet useless motion. But a slight though almost imperceptible motion we believe to be invaluable and inseparable to best writing and best writers. Yet, whether the fingers are brought into noticeable action or not, they should be in a flexible condition. The essence of all right movement is ease, which owes its existence to the freedom and relaxation of all the muscles jointly concerned; therefore, if all the muscles brought into play directly or indirectly are in a pliable condition, the better must be the results.

It is upon this point of movement that "doctors" have disagreed most widely and shown how easy a matter it is to go to extremes. Whereas some of early date taught little, if anything, but finger movement, others of to-day would advocate "Simon pure muscular movement;" and

The business writer, like the business man, must be equipped for emergencies, therefore he would have pupils familiar with at least a most modest and skilled in their practice to the possibility of their using either at will as occasion may require. Yet little attention is given to any movement compared with that most important one—the forearm muscular.

While developing this muscular power, speed should be encouraged in connection with a firm and steady stroke. In the study of form care should be required rather than speed or its absence. Familiarity and practice will beget speed of themselves if speed be urged, and it should be, though never at the expense of legibility. It is rarely safe to turn on "full steam" till well under headway, or till the muscles are well under control, and no degree of it should be allowed that interferes with intelligent practice.

Let not reason be sacrificed for method upon any point. Acustom the mind to large views and to working on broad principles and it will instinctively adopt methods correspondent, and will radiate from its own action light and truth upon many a point in question. Success largely depends upon the ability of the teacher to interpret what best supplies present needs and to make application of the same through its underlying principles taken in their natural order of growth, the more complicated growing out of the simple, and insisting upon their complete mastery.

The object of this paper is not to prescribe any absolute standard or infallible method, but only to give a partial outline of what has seemed to be required and yielded best results during an unintermitted experience of more than 20 years as teacher of writing in business colleges. Quincy, Ill.

The Ornamental Specimen Contest.

W. J. McBride, of Chicago, the First Prize Winner.

The fact that there were only two ornamental specimens printed from which to choose, and the conspicuous superiority of one—judging by the vote—caused a large falling off in the number of entries in this class, as compared with that of the prize flourishing class. This is the total vote:

D	395
E	210

Total 915

The author of specimen D, who wins the prize for having presented the best of all the specimens received, is W. J. McBride, 127 Pine street, Chicago. His design clearly shows that he has the artistic faculty in a high degree, and with a little more studious practice he is likely to make his mark in this line.

The author of specimen E, who wins the prize for having presented the second best of all the specimens received, is A. Philbrick, a student A. C. Webb, Nashville, Tenn. He, too, bids fair to become a skillful professional. It is a little unfortunate, perhaps, that his design was not more original, and this lost him many votes, judging from the correspondence on the subject. Some of those who voted for D expressed the opinion that E was superior in point of clearness of execution, but was far behind it in originality, symmetry and general artistic effect. And this seems to us to have been a very fair judgment.

D, however, had his friends, and some well-known penmen expressed a preference for it. Among the names were A. A. Clark, Cleveland, Ohio; E. L. Wiley, Palestine, Ohio; O. R. Runkle, Marshalltown, Iowa; C. H. Goshline, New Britain, N. Y.; all teachers of writing in the public schools; C. N. Faulk, Sioux City, Iowa, Business College; G. W. Dix, Garden City, Kansas; J. H. Collier, O. L. Dorsey, secretary Alton, Pa.; B. W. Phillips, Philadelphia; J. B. Graft, ornamental penman, Philadelphia; and W. D. Chase, ornamental penman, Madison, Wis. The preponderance of professionals, however, as well as amateurs, gave the preference to D. Moore and Zaner, winners in the flourishing class, who voted with the majority. Fielding Scholer, the other flourishing winner, wrote:

Specimen D is complex and elegant in design, but not so well adapted to dictation as E. In contrast, it is beautiful in its simplicity and clearness of execution, though it displays less talent and is clearly imitative.

The three business letters shown in this number present abundant opportunities for sharp competition, as in the case of the flourished specimens. All the subscribers of THE JOURNAL are cordially invited to send in their votes, and to send them in early.

New York, Nov. 15, 1899.
Messrs. Wm. Johnson & Son,
206 E. Main St.,
Kalamazoo, Mich.
Gentlemen— I have just commenced the general merchandise business, and would be pleased to open an account with your house. As to my financial standing, I refer you to the East National Bank, of this city. Should this be favorable to you, please send me a bill of staple goods, not to exceed \$600. Hoping the above will meet with your approval, I remain, Yours truly,
Wm. Cook.

Specimen G (Photo-Engraved) Submitted for Competition in our First Prize Class No. 4, and One of the Three Specimens Selected as the Best from the Whole Number Received. The Other Cuts are Likewise Shown in This Issue. You are Invited to Send Your Vote as to which of these Specimens shall be Awarded First Prize, which Second, and which Third. (Size of Original, 7 x 11 Inchs.)

The burden of labor and achievement rests mainly with the pupil. As knowledge precedes all intelligent action, students should be given at the outset a clear conception of what they are to do and how they are to do it. To this end only subject-matter should be considered, and that in the simplest manner possible. No time whatever should be lost upon non-essentials, and at the earliest practicable moment action should begin. No amount of knowledge will take the place of doing. We limit this point to a few touches upon

POSITION, MOVEMENT, FORM AND RAPIDITY.

Our preference in position is for that which inclines the body slightly to the left; thus the weight is allowed to fall upon the left arm, while the right is left entirely free for any movement desired.

Movement is undoubtedly the great desideratum in writing, as its proper development produces nearly all the excellencies embodied therein. And as the muscles are the only proper organs of motion, all movement is more or less muscular. In

before taking another step. And pupils should be taught to practice severe self-criticism, that they may be able at length to continue their work by themselves, and thus fulfill the object of all right teaching.

As soon as this forearm muscular movement is well understood and to a good degree established, exercises are given calculated to develop what is known as the "combined" movement. At this point finger action is considered and encouraged in connection with the forearm to the extent of securing good, if not perfect, form. While the forearm muscular is the main propelling-power, to the delicate action of the fingers must be attributed the real shaping-power; and if it be true, as some would seem to infer, that the process in writing is similar to that in walking, then the fingers should be left free to act, as are the toes. Try walking with the toes in the rigid state and you will be seen what this means. Generally the great difficulty among pupils is not that there is too much finger action, but too little of the "muscular" to combine with it. A

while each is of value when properly applied, a somewhat happy medium, casting the balance largely in favor of the forearm, is probably the safest and best. Much of the present ease of movement, however, is only a false alarm, for we venture to say that there is not a penman of repute who has not practiced and taught "muscular movement" for years. Its uses dates at least as far back as Cursive, and all homage in its behalf is due to an earlier generation than ours.

The next step in order of movement is to give appropriate guiding exercises to produce a steady, flowing movement—the essential to true rapidity in writing. Meantime and at proper intervals during the development of the movements a thorough and systematic study is made of the elements and principles; also of letters, including their classification, analysis, synthesis and combination. Figures, characters, capitals, words, sentences, paragraphs, business forms and business correspondence are all considered respectively.

1

According	aristocracy-tie
acknowledge	artificial
administratrix	as
advantage	astonish-ed
adversity	awe
almost	
already	Bankrupt
altogether	bankruptcy
among	baptism
an	because
and	become
angel	before
another	began
antagonistic	begin
archangel	begin
archbishop	believe
architect	belong
architecture-al	beneficial

2

bemount	children
between	Christian
beyond	circumstance
bishopric	circumstantial
brother	citizen
brother	collect
but	come
	contingency
Cabinet	controversy
can	correct
capable	
captain	could
catholic	county
celestial-ly	cross-examine
certificate	
change	December
characteristic	defendant
charge	degree

3

deliver	during
democracy-tie	dwell
democrat-ly	
describe	Effect
description	endeavor
develop	especial-ly
did	establish
difference-ent	evangelical
difficulty	ever
dignify	executrix
dignity	experience
discriminate	extraordinary
distinct	
distinguishing	Fact
Dr (doctor)	familiar
doctrine	
dollar	familiarity
domestic	February

4

financial-ly	Hand
first	half
for	balre
form	has
	hath
frequent	have
from	he
	health-y
Gave	
general-ly	hear
generation	heaven
gentleman	held
gentlemen	help
give-n	
govern	her
	here
governor	
Great Britain	him

Across the Continent.

VI.

The Great Geysers and Hot Springs of Yellowstone—The Crowning Wonder.

BY DANIEL T. AMES.

The illustrations in this paper are printed by the courtesy of Mr. W. C. Bell, publisher of the Official Guide-Book of the Northern Pacific Railway, by which route the Yellowstone Park is reached.

The reader who has so far followed us hurriedly from New York to San Francisco, thence to the splendid Valley of the Yosemite, the famous Mariposa grove of

Pacific. The great Yellowstone Lake and the picturesque Shoshone Lake are also in the southern portion.

Seventeen years ago the United States Congress set apart this area for a national park, closing it forever to settlers. Since that time it has been under the charge of a sort of military police, who patrol it continually and keep a sharp lookout on the visitors who pour into it during the warm season by the thousand. No one is allowed to take anything away nor to bear firearms, and the slightest infraction of these rules is punished by summary expulsion from the park, which therefor becomes a closed book to the offending tourist. Large game of various kinds.

The first sight to attract the tourist's attention is the remarkable terraces of the Mammoth Hot Springs. The accompanying picture gives a very intelligent view of the main terrace. This remarkable formation is wholly the product of the calcareous deposit from the water of the springs, which has built itself into this shape by accumulation of age. Some of the "steps" are 8 or 10 feet high; others mere ledges. The overflowing water from the boiling springs at the top is emptied into the Gardiner River, a thousand feet below. The edges of the terraces are fretted and studded with crystals, red, green, blue and other colors, sprinkling a predominating snowy white. The crystallization

as hasty pudding is puffing and boiling. These mud springs are known as "point pots."

Some of the geysers spurt every few minutes, while others are in action only once a day, or even less. These geysers have funnels which penetrate the earth almost vertically to an unknown depth. The writer enjoyed the sensation of descending by ladders into theinky funnel of an extinct "spouter" for a depth of 200 feet.) Along this funnel, and particularly at the bottom, it is supposed, are various indentations or "pockets," which become filled with steam from the hot springs about them. As the water pours into the funnel from the springs above, this steam at the bottom becomes more and more compressed until finally the explosion takes place which causes the watery upheaval.

The most pretentious geyser in this locality is the Monarch, which once in 24 hours sends up a column of water a hundred feet high.

It is further on, at the Lower Geyser Basin, that the geyser wonder of the world is to be seen. The basin covers a tract of about 40 square miles, over which are distributed more than 600 hot springs and 17 geysers. And the greatest of them all is the Excelsior. Once every hour and twenty minutes it settles down to business, and it is worth going across the continent to see. Around the cone of its funnel is a capacious basin 250 feet in diameter and filled with boiling hot water fed by numerous hot springs. Suddenly there is a quaking and rumbling in the bowels of the earth, and with a thunderous roar that may be heard for miles a magnificent column of water lifts itself like a flash anywhere from 100 to 300 feet. The water of the basin goes rushing to join the spouting column, which varies in diameter from 15 to perhaps 40 feet. Great stones are hurled over far above the uplifted water, falling hundreds of feet away and causing the spectators to flee for safety. The eruption continues for several minutes. Most of the descending water pours over the ledge of the basin down into the Firehole River, which for half a mile becomes a seething flood. The basin, almost dry now, is re-



Mammoth Hot Springs—A view of the Main Terrace.

big trees and the various points of interest on the Pacific Slope, was left in our January issue at Chamber, the terminus of the branch road which drops down from the line of the Northern Pacific road at Livingston, waiting for the stage coach to take him through the National Yellowstone Park. And what revelations of physical beauty and chemical wonder await the explorer of that marvelous reservation!

The ticket procured at Livingston at a cost of \$40 meets all the ordinary expenses of a five-days' (200 miles) tour of the park—stage fare, meals and lodging at various hotels distributed about the park at convenient locations included.

To the intelligent reader the barest mention of the location, extent, etc., of the Yellowstone Park will suffice. It lies in the midst of the most elevated part of the Rocky Mountains. It is almost entirely in the northwestern portion of the Territory of Wyoming, a narrow belt on the north and west lying in the Territory of Montana, and a small northwestern section being in the Territory of Idaho. Its area is about 3500 square miles, or, to put it in a more practical way, one might chalk out the States of Delaware and Rhode Island on a map of the Yellowstone Park and still have a space left representing an area of about 500 square miles. Through the park course the Gardiner, the Yellowstone and other swift-running rivers. Here are the head-waters of the vast Missouri River system. In the southern part of the reservation is the "Continental Divide." The melting snow on one slope of the Rockies never rests until it is poured into the bosom of the Atlantic through the Gulf of Mexico; the waters of the other slope eventually find their way, over dancing catenets and through interminable cañons, to the

thus protected, roam through the park in herds. About the only thing free to the visitor is the fishing.

The topography of the park is splendidly unique. Everywhere are evidences of volcanic formation. There are indisputable proofs, too, at points, of the existence of colossal glaciers at some remote period. The tourist who has explored the wonders of the Rockies in the vicinity of Manitou and Pike's Peak, who has drunk in the wild grandeur of the Grand, Black and Arkansas cañons, who has stood on the floor of the Valley of the Yosemite and looked with awe upon those giant monoliths, veined with waterfalls, finds it impossible to conceive that nature can hold anything else in reserve. The ruggedness, the wildness, the sublimity of physical conception, seem to have been realized so completely that there is no margin left. But after a week's acquaintance with the Yellowstone, each hour marking a new sensation, his astonished and delighted senses tell him—this is the crowning wonder. With its jagged mountain environments, as majestic, as capricious as those of the Yosemite, and scarcely below them in loftiness, the subterranean wonders of the Yellowstone give a charm that is all its own. The floor of the valley is largely a semi-circular crust, below which little rivers of boiling water are seething and gurgling by chemical action. The more active of these springs work their way to the surface and periodically send up great sets of steaming water.

playing upon this jetty mass, relieved in places by veins of red and yellow, gives some dazzling effects.

The first of the great geyser fields ap-



proached by this route is the Norris Geyser Basin. Over a large tract of hard hot springs bubble up and geysers spout at every turn. The clouds of rising steam, the sputtering and sizzling of the springs and the intermittent action of the geysers bewilder the visitor. The water of the geysers and many of the springs is as clear as crystal, while in other springs a thick distance away pasty, colored mud as thick

plished by its underlying springs in time for the next discharge.

The geyser, the largest and most powerful known, became active only nine years ago. It is one of the most remarkable and most magnificent sights conceivable.

Further on, in the Upper Geyser Basin, is a group of splendid geysers that are the wonder and admiration of the tourist. The

more prominent ones are located in an area of half a square mile. Foremost among them in popularity, because of his unimpaired habit of spouting every 65 minutes and never disappointing the audience, is Old Faithful. The operation continues for full five minutes. A good idea of this geyser in action is shown in the accompanying picture. The needle-like water column varies in height from 100 to 150 feet. It is only a foot or so in diameter. Near by is the Bee-Hive, which emits an unusual quantity of steam and lifts its spray as high as 230 feet. The Giantess is a stupendous geyser 400 feet away. It spurts like a fountain, the water forming a kind of aerial cascade from a maximum height of 230 feet. Other notable geysers in this immediate vicinity are the Grand and the Splendid.

All through the Yellowstone Park the scenery is richly varied and sublimely imposing. There are rugged peaks which stand up a mile and over from summit to the floor of the valley, and two miles above the sea-level. There are cañons and gulches of unsurpassed wildness. There are foaming streams and leaping waters in rich and wild profusion. These characteristics having been fully treated in former papers, I have not thought it necessary to repeat the description in detail here. Of the splendid Yellowstone Falls and the matchless Grand Cañon, differing from all other great mountain chasms, I merely give the reader a glimpse through the graphic description of the Rev. Dr. Wayland Hoyt:

And now, where shall I begin? and how shall I, in any wise, describe this tremendous sight—its overpowering grandeur, and, at the same time, its inexpressible beauty? Look yonder—those are the Lower Falls of the Yellowstone. They are not the grandest in the world, but there are none more beautiful. There is not the breadth and dash of Niagara, nor is there the enormous depth of leap of some of the waterfalls of the Yosemite, but here is majesty of its own kind, and beauty too. On either side are vast pinnacles of sculptured rock. There, where the rock opens for the river, its waters are compressed from a width of 300 feet between the Upper and Lower Falls to 100 feet where it takes the plunge. The shelf of rock over which it leaps is absolutely level. The water seems to wait a moment on its verge; then it passes with a single bound of 300 feet into the gorge below. It is a sheer, unbroken, compact, shining mass of silver foam.

But your eyes are all the time distracted

fromy ribbon there is its appalling depths. As you cling here to this jutting rock the falls are already many hundred feet below you.



Old Faithful in Action.

The falls unroll their whiteness down and the cañon gloms. * * * These rocky sides are almost perpendicular; indeed, in many places

more awful have I ever seen than the yawning of that chasm. And the stillness, solemn, profound as death! The water dashes there, as in a fury, against those rocks, you cannot hear. The mighty distance lays the finger of silence on its white lips. You are oppressed with a sense of danger. It is as though the vastness would soon force you from the rock to which you cling. The silence, the sheer depth, the gloom, burden you. It is a relief to feel the firm earth beneath your feet again, as you carefully crawl back from your perching place.

But this is not all, nor is the half yet told. As soon as you can stand it, go out on that jutting rock again and mark the splashing of food upon these vast and solemn walls. By dash of wind and wave, by forces of the frost, by file of snow plunge and glower and mountain torrent, by the hot breath of boiling springs, these walls have been cut into the most various and surprising shapes. I have seen the middle age castles along the Rhine; there those castles are reproduced exactly. I have seen the soaring minarets of the great external spires in the country beyond the sea. There they stand in prototype, only higher and sturdier.

And then, of course, and almost beyond all rise, you are fascinated by the magnificence and utter splendor of color. These are not simply gray and hoary depths and reaches and domes and pinnacles of sudden rock. The whole gorge flames. It is as though rainbows had fallen out of the sky and hung themselves there like glorious banners. The underlying color is the clearest yellow; this bushes convert into orange. Down at the base the deepest hues unroll their draperies of the most vivid green; brown, sweet and soft, do their blending; white rocks stand spectral; turfs of rock about up as crimson as though they were drenched through with blood. It is a whiteness of color. It is impossible that even the power of an artist can tell it. What you would call, accustomed to the softer tints of nature, a great exaggeration, would be the truest taintness compared with the reality. It is as

noon until the sunset shades came, and afterward, amid the moonbeams, I waited there, clinging to that rock, jutting out into that green, glowing, gorgeous chasm. I was appalled and fascinated, afraid and yet compelled to cling there. It was an epoch in my life.

An Ode to the Pen.

By Will Carleton.

O Pen! we hear thy praise
Wherever mind has walked its devils ways!
Thought has been borne in every land and age
Where thy thin lips have kissed the virgin page!

Thus the Dan Chaucer met in time agone
To read the Canterbury pilgrims on;
From thee Ben Jonson filled with gold the air,
And made his name a jewel rich and rare.
Of thee, The Shakespeare, in his soul sublime,
Forged for himself a scepter for all time;
With thee bold Milton croaked, his eyes thick sealed,
And wrote his name on Heaven's own battle-field.

Then, Robert Burns, voice of the heart's best song,
Fashioned into happy sweet and strong;
Thee, Thomas Moore, his soul to music set,
Made to an Irish harp that echoes yet;
With thee, Longfellow struck a home-made note,
And wrote "America" in lines of fire!
Through thy sharp, quivering pen, words have been given
Out of the flaming lexicons of heaven!

O Pen! when in the old-time schoolhouse we
Struggled beneath our teacher's lead to master thee,
And, twisting down upon some old old desk,
With doleful air and attitude grotesque,
And with protruding tongue and beating heart
Took our first lesson in the graphic art,
And that old copy on the paper pared,
Saying, "The Pen is mightier than the Sword,"
And then from sudden and dynamic stroke,
The pen we learned on late fragments broke;
Some angel told our inexperienced youth
That after all, that copy told the truth!

O Pen! what if thy pures hold
Some coin that never came from wisdom's mold!
What if thou writest countless dreams on realms
Of manuscript, to trouble printer's dreams!
What if thy cheap and easy wicked prongs
Indite each year a hundred thousand songs
In ink of various capriciousness and shade—
On every subject Earth and Heaven have made!

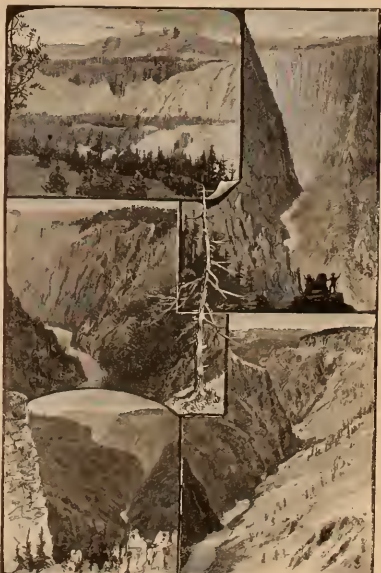
What if thou sovereth 'neath the printer's nose
Cords of mis-spelled and unpunctuated prose!
What if, though picked from wing of senseless goose,



Falls of the Yellowstone.

from the fall itself, great and beautiful as it is, marvelous setting—to the surprising, overmastering cañon into which the river leaps, and through which it flows, dwindling to but a

the boiling springs have gouged them out so as to leave overhanging cliffs and tables at the top. Take a stone and throw it over—you must wait long before you hear it strike. Nothing



Scenes in the Grand Cañon.

though the most glorious sunset you ever saw had been caught and held upon that resplendent, awful gorge.
Through acutely all the honors of that after-

Thou'rt yet by that loud piped in of use,
Thou'rt often plucked from wisdom's glittering
And yet we cannot bid thee Sanctum King!

PENMAN'S ART JOURNAL

D. T. AMES, Editor and Proprietor.

305 HIGHWAY 400, FULTON, S. D., NEW YORK

Advertising rates, 30 cents per page line, \$2.50 per inch, each insertion. Discounts for terms and more. Special estimates furnished on application. No advertisements taken for less than \$2.

Average circulation last year over 15,000 per issue.

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W. H. Horsman, of the Bradford Business College, Bradford, Ontario, is THE PENMAN'S JOURNAL's accredited agent in that city and vicinity.

New York, March, 1899.

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Lessons in Flourishing

The JOURNAL has made arrangements with Messrs. M. B. Moore, C. P. Zancor, and Fielding Schofield, winners of the prizes offered for the best three pen flourishes, for a lesson each on Pen Flourishing. These lessons will be printed in the April, May and June issues of THE JOURNAL respectively. Each lesson will occupy at least a page of THE JOURNAL and will be richly illustrated. Of course each author will show his best, both in text and illustration. One who is an acknowledged master of the art, and after the splendid specimens from their pens recently printed, what may we not expect?

A New Flourishing Contest—\$40 in Prizes.

The extraordinary success of our recent prize flourishing contest, both in the splendid specimens it brought out and the interest it stirred up in penmanship circles, has induced us to offer still greater inducements for another contest. The time given in the last contest was rather short, many penmen who might have competed being hurried by pressure of other engagements. The plan we propose now will, we believe, be universally satisfactory.

For the best flourish we offer a cash prize of \$25.

For the second best flourish we offer a cash prize of \$10.

For the third best flourish we offer a copy of "Ames' Compendium of Practical and Ornamental Penmanship" (price, \$3).

Competitors to have until September 1 to get their specimens into this office. The same rules that governed the last contest to govern this, and the awarding of prizes to be made in the same way—by vote of THE JOURNAL readers.

All intending competitors will oblige by notifying us of their determination.

Some of Next Month's Attractions.

Beginning of Professor Haff's writing lessons.

Page-lesson in flourishing (richly illustrated), by either Moore, Zancor or Schofield.

Prize-winning papers on teaching writing in public schools.

Bird-flourish, by H. D. Farley; letters, by F. H. Hall; a beautiful example of plain script, by J. P. Byrne; illustrations in plain and ornamental penwork, by THE JOURNAL staff, H. W. Kibbe and others.

EDITORIAL COMMENT.

AFTER ALL, the old question of the successful teaching of penmanship in the public schools is one of paramount importance to the youth of our land. We have given the subject a great deal of thought, and it seems to us very clear that it is a question of reaching the brains and the consciences of the public school teachers of this country at all right and ripe. How many of THE JOURNAL readers are less they happen to be well acquainted in the few cities that employ special teachers of writing? can call the names of half a dozen public school teachers who care a rap for penmanship anyhow? How many of the hundreds of "educational" journals of this country—the journals that draw their thinly buttered bread from the public school teachers—devote any part of their sacred space to the exposition of scientific methods of teaching writing? We see column after column devoted to botany and physiology, logarithms and what-not, supplemented by magnificent essays on the propagation of barnacles and mushrooms, but scarcely ever a word on a branch of education that is the primary requisite of the average young person who expects to earn his own bread.

The writer was present at the sessions of the National Educational Convention at San Francisco last summer. Public school teachers from every State and Territory in the Union were present, and many from the outside, running up in the thousands in the aggregate. From beginning to end of the proceedings, extending over several days, not one word was said about the teaching of penmanship. The proceedings teemed with discussions and dissertations about every conceivable educational topic, *except* that of penmanship, which is universal and all-comprehensive, which must in some fashion become a part of the education of every boy and girl in the land. Theories and methods of teaching history, grammar, geography, mathematics, physics, etc., and, without limit; the graphic, preservative art—penmanship—the custodian of thought and events, etc.—The writer happens to know too, that this was not a mere oversight on the part of the powers that be in the National Educational Association. Long before the assembling of the convention their notice was directed to this neglected branch, and an earnest plea made to give it some recognition. The appeal was not even provocative of the most formal acknowledgment.

This is the state of things that confronts us. There is no hesitating the question. The public school teachers, or those who have the direction of the course of education in this country as a class, do not interest themselves in teaching those under their care how to write. Give the boy a copy and let him work at the puzzle for himself, or give up as a bad job, as most of the teachers have done. If anything goes

wrong, blame the copybooks. That is the most convenient way so far devised to let down the delinquent teacher easily, and let him go on learned to work the trick for all it is worth.

But who is to teach these public school teachers, provided any considerable number of them cared to learn? Who is to show them how to develop the artistic ideal and the manual dexterity in their pupils? Who but the specialists in penmanship—the men who have devoted their educated faculties to just that—teaching boys and girls to write? That is the conclusion we have reached. That is the conclusion which must force itself upon any one who has given the subject intelligent thought. That is what has induced us to seek with great persistency a full and free expression of opinion, not of one but of all the recognized masters in this line, that their views and an exposition of their methods might be spread out for the benefit of the great teaching profession at large. We have accomplished less, indeed, in this direction than we could wish, but far more than we were encouraged to expect. We have in hand at this time a dozen or more papers on this subject from eminent specialists who have made their business in life and built a reputation on the good results they have obtained from their pupils. If these men are not authorized to speak out who are?

The publication of these papers will begin with the next number of THE JOURNAL. We believe that no such important contribution (taken as a whole) to the penmanship-teaching literature of our times has been made. Certainly there has been no such book recently to the live, conscientious teacher who sincerely wishes to get the best practical results from his pupils, but is honestly handicapped by defects of his own training in this particular line.

THREE BUSINESS LETTERS—nothing fancy about either of them—all different, but all practical. Here is a chance for you, prefer your pen to write. The three specimens are printed in this issue. Don't evade the question, but let us have your vote. This to every reader.

MA. POWERS, of Watertown, N. Y., kindly sends us a list of the towns of the United States which, to his knowledge, employ special writing teachers in the public schools. Surely this cannot be a full list! Can any of our friends supplement it? And could any of our friends in the towns named supply us with the names of the special writing teachers?

THREE PERTINENT INQUIRIES come to us from a man who has won his spurs as a teacher of penmanship:

How much time is generally required of a special teacher of penmanship in a business college, and is it customary for him to give all his time day and evening (Saturdays included), to the college?

Is it usually customary for a penman to do work outside of school hours and receive pay for same, or does the college demand pay for all extra work?

Respectfully referred to business college proprietors.

THE ADVISING RATES OF THE JOURNAL will be increased very soon. Very likely the announcement will be made next month. There will be no disturbance of existing contracts and an extra charge to present subscribers. THE JOURNAL steadily advance in circulation, accelerated recently by the consolidation with it of THE PENMAN'S GAZETTE, has outgrown the old rates. Those interested will please take notice.

SCHOENFELD'S ADMIRABLE PAPER on the teaching of writing in the public schools, which was awarded the first prize in this class, is printed elsewhere. It is full of rich, sound, and very timely suggestions in the remaining contributions will be printed. Indge in all the classes, A. J. Scarborough.



By C. E. Chase, Haverthwaite, Kan. (Photo-Engraved).

TO DRAW OUT MEN—or rather, to draw out what is in them—their ideas, their methods, their "tricks," if you please, of getting at what is in the boy—their pupils—and developing it, putting it into such a shape that it will become a part of his life—that is THE JOURNAL's idea of provoking discussion among its friends who are interested in teaching. It is ideas we want, not personalities.

AS WE HAPPEN TO KNOW, the business opportunity offered in our advertising columns for the purchase of a prosperous commercial college is a good one.

WE ARE STILL SHORT OF JOURNALS for last November, and will gladly pay 10 cents apiece for them or send any of our pen premiums in exchange.

Who Can Guess It?

Alas, Hand!

EDITOR OF THE JOURNAL:

I enclose a signature to be produced in your paper for the benefit of the profession. This is the signature of a prominent M. D. who has published several works on medicine. I have never found a man who could read and, if you see fit to produce it I would like to see how many, if any, of the readers of THE ART JOURNAL can make it out. Yours truly,

C. M. ROBINSON,
Union Business College, La Fayette, Ind.

Specimen Exchangers.

A number of very capable penmen have sent their names during the past month to be added to the list of those who wish to exchange penmanship specimens. The list now stands:

R. E. Morris, McPherson Institute, Republic City, Kan.
C. G. Fechner, New Berlin, Tex.
D. C. Rugg, Archibald's Business College, Minneapolis, Minn.
G. L. Guletskion, Dixon, Ill.
J. P. Byrnes, Jamestown, N. Y., Business College.
Leonard Hyams, 129 East Seventy-ninth street, New York.
L. B. Lawson, P. O. Box 734, Los Angeles, Cal.
A. C. Wienand, Normal College, Huntington, Pa.
E. E. Lane, Beatrice, Neb.
Otto Carlqvist, Madison, Fla.
W. C. Chase, Madison, N. H.
W. G. Miner, Canton, Ill.
W. H. Horsman, Bradford, Ont., Business College.
A. Fuller, East Boothbay, Me.
Geo. P. Adams, Buxton Center, Me.
M. V. Heister, Ridge Farm, Ill.
D. L. Stoddard, Emporia, Kan.
J. J. Ruckley, Butler, Ga.
C. H. Gordiner, West New Brighton, N. Y.

Much in Little

We live in an era of consolidation. This is especially true of law with reference to its study for business purposes. Students no longer wish to wade through volumes on any subject when a single book will do as well. It is just this way "Carhart's Class

The queen club also comes from Chicago. It

C. R. Ruppells, who for 14 years has been with the great drug goods firm of John W. Farnell &

—Mr. Guild, president of "The Club of Odd Vols," Boston, has a notable collection of autographs. Among them are a letter from Napo-

time. A beautifully written letter criticizing your writing sent for 25 cents.



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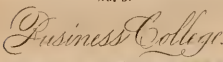
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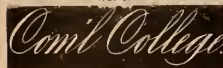
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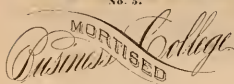
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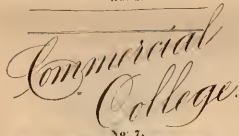
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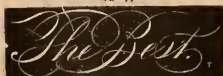
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No. 7.



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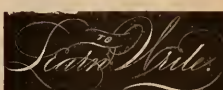
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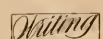
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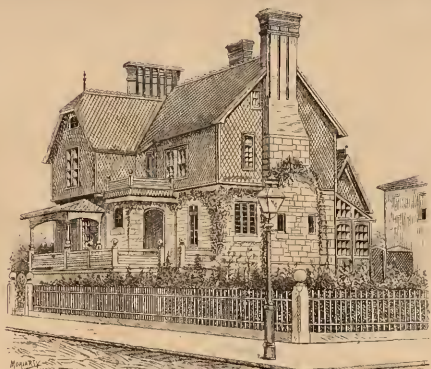
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No. 18.



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The prices given under the portrait cuts shown on this page include cost of drawing and engraving—in fact, every cost—of the various sizes and styles indicated. Where cuts are to be sent by mail, twenty-five cents each must be added for postage. Electro cost fifty cents each. The work and prices speak for themselves. The numbered cuts represent a few of the hundreds of cuts we have in stock, suitable for business college circulars and newspaper advertising. Specify cuts by number when writing for prices. Hundreds of other cuts for sale, illustrating every branch of plain and ornamental penmanship. Write and tell us what you want; we can supply it, or we can make you any cut you wish to order, either from your own ink or ours. Signatures HAND ENGRAVED in the most beautiful style (white on black or black on white) for \$2 upward. Every manner of photo-engraving done at reasonable prices. Our work guaranteed to be the best quality; look at the beautiful work printed in every issue of THE JOURNAL, and compare it with the work of cheap-John establishments. Cash first account orders, or a deposit equal to at least one-third of the order when goods are to be sent C. O. D. This is imperative. Address

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- 6th.—Each book contains four pages of practice paper—one-sixth more paper than in the books of any other series—and the paper is the best ever used for copy-books.
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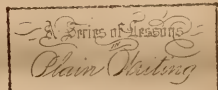
No. 4 is based on the "German Text," and adapted to small size pens.
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No. 7 is similar to No. 6, but is specially for small pens.

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No. 9 is based on the "Old English."
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PENMAN'S GAZETTE.

Entered at the Post Office of New York,
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D. T. AMES, EDITOR AND PROPRIETOR.
B. F. KELLEY, ASSOCIATE EDITOR.

NEW YORK, APRIL, 1889.

VOL. XIII—No. 4

Penmanship in Public Schools.

BY D. W. HOFF.

It is our purpose in this our initial article simply to convey a general idea of the plan and methods pursued in presenting the above-named subject. The details of our plan will appear later, in the form of a series of illustrated lessons.

Penmanship consists of pen reproductions of concepts of script letters and their various combinations.

The prerequisites of good penmanship are, first, correct copies; second, clear con-

ception and their action controlled by that function of mind known as will-power, while reason determines the direction, speed, force and duration of muscular action, and the degree of muscular tension necessary to such reproduction.

The resemblance of reproductions to ideal forms depends upon the extent to which muscles are subjected to mind, the mental and physical condition and the adaptation of copies and material chosen. A reproduction never equals the ideal or "mental copy," for the reasons that conception precedes execution, and is invariably superior thereto.

ception is determined by the accuracy and strength of memory.

ATTENTION.

Without attention instruction is not possible. Pupils must see; they must hear; they must feel.

Objects may cross the vision unobserved; they may be viewed in a careless, superficial way, or they may be examined with thoughtful scrutiny. Sounds may vibrate upon the ear unheeded; they may be heard with indifference, or they may be listened to and comprehended.

In each of the above cases the impression

wonderful machinery, and to remove the impediments and friction which prevent freedom and ease in its action, are the chief objects to be gained, and embody the grand secret of all successful instruction in penmanship.

MENTAL IMPEDIMENTS.

Indefinite conceptions of form, position, movement, speed, checks or stops, conscious inability or fear of spoiling something, are unconscious restraints upon muscular action. This class of impediments are not only the most formidable obstructions, but the most difficult to apprehend and remove. Their presence and

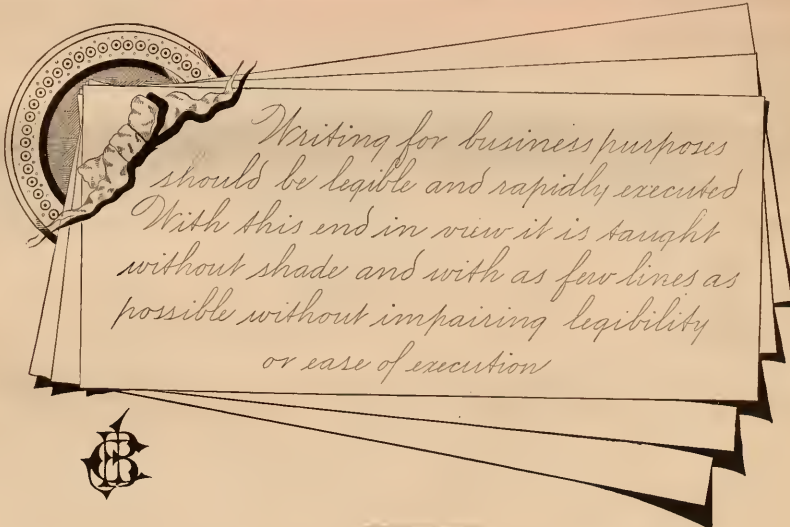


Photo-Engraved from Copy Executed by J. P. Byrne, Penmanship Department Jamestown, N. Y., Business College.

ceptions; third, definite knowledge of the process of construction; fourth, good material; fifth, a position which will admit of the freest possible action of the writing muscles consistent with strength, precision and bodily comfort; sixth, favorable mental and physical conditions, and, finally, thorough mental discipline and persistent, intelligent and systematic muscular training.

THE PROCESS OF REPRODUCTION.

The eye observes; the ear listens; the mind conceives; the will directs; the muscles execute.

The reproduction of script concepts necessitates certain movements of the arm, hand and fingers. These are set in motion

CONCEPTS.

Correct conceptions of form, and of the position and movements necessary to reproduction, must of necessity precede intelligent muscular discipline, and muscular discipline is a prerequisite to proper execution.

The accuracy of mental conceptions depends upon the degree and quality of attention, and the nature of the instruction. The quality of concepts depends upon the accuracy of copies, the models, examples and methods used in illustrating form, position and movement, and the manner and spirit in which each is presented, granting that due attention has been secured. The availability of concepts for repeated repro-

is correspondingly vivid or indistinct. Only conscious sight and sound convey impressions to the mind. The distinctness of these impressions is determined largely by the manner of observing and listening.

THE MACHINERY.

The human body is the highest type of mechanism. Infinitely perfect in all its detail, it is capable of the most powerful or the most delicate motion. It yields to the slightest propelling pressure and guiding influence; responds to the slightest demand upon its action; moves with the greatest precision, in both rapid or deliberate movements; and when properly operated is absolutely free from friction.

To regulate the force which operates this

nature are often indicated only by the expression on the pupil's face, but more frequently in the character and nature of his movements.

MIND THE MOTOR.

Mind is the motive power—the incentive to muscular action. All voluntary action has its origin in the mind. At first this action is the result of conscious, and subsequently of unconscious mental dictation. The latter is true when constant repetition has converted conscious mental and physical effort into unconscious habits of thought and action when motion has become automatic.

It is not sufficient that a teacher understand the measurements of letters and the

methods of construction, nor yet that he be able to execute with skill. These certainly are most essential; but, in addition to these, he must be possessed of that knowledge of cause and effect which will enable him to trace the cause by observing the effect. In fact, the power of correction consists chiefly in this knowledge. We must understand both the mental and physical capacity and capability of a pupil ere we can hope to mold his habits of thought and action.

CAUSE AND EFFECT.

Every result has a cause. In penmanship form coincides with the motion which produces it, hence if letters are not perfect the motion is incorrect. Both good and poor results may be traced directly to some condition of mind, muscle or material. The existence of boldness or timidity, carelessness or overanxiety, indifference or earnestness, uncertainty or self-confidence in the mind of the writer, a clear cut or an accurate conception of form, position, or movement, as certainly determines the form, nature and quality of the execution as that form is produced by motion, and that muscles are moved and controlled by will-power in obedience to mental dictation.

If writing contains weak, irregular lines, the motion wants strength and velocity. If letters are too wide or too far apart, too much freedom has been allowed in applying lateral sweeps. If too narrow or crowded together, the cause is want of freedom in that direction. If results are too large, either the arm has been driven with too much force or the fingers have been used too freely. If of irregular heights, widths or slants, a corresponding irregularity will be found to exist in the productive motion.

INVESTIGATION.

We instruct pupils as to the physical structure and capacity of the writing machine, also as to what impedes and what facilitates muscular action. We teach them to reason and to investigate as a means of self-correction. This is especially true of our advanced grades. By citing their own cases we convince pupils that motions which creep from a drowsy mind are sluggish, feeble and uncertain, such those which are stimulated to a clear, active mind are characterized by strength, speed and precision. We tell them the injurious effects upon the nerves, of recent overexertion, of overanxiety, or the stimulating, strengthening and subjecting power of mind over nerves when will-force is exerted in that direction. We study their faces, and seek to determine their state of mind. We tell them that mental composure and a cheerful mood facilitate execution, and how relative position or direction of motion determine slant.

We instruct pupils in the selection, care and use of material. Our investigations prove to them that poor position, soft paper, sharp or worn pens, close-fitting sleeves, cuffs or bracelets, increased weight or pressure at arm rest or excessive muscular tension obstruct motion, reader muscles less elastic, limit their action and necessitate greater physical effort. We teach them the power of position; the advantages of one position over another; the influence of position upon movement; the relation of time to motion and of motion to form. We require them to write with different rates of speed as a means of determining which is the most easily controlled. They soon discover that to increase the speed beyond a certain limit lessens their power of control and renders the result proportionately inaccurate, or that to diminish this speed will rob the movement of that quality so essential to strong, rapid and graceful penmanship.

We endeavor to impress them with the importance of cultivating habits of self-reliance. They must learn to be self-con-

scient, self-watchful and self-corrective. To acquire these habits is to extend the benefits of our instruction to the pupil's home and into his after-life.

Teaching Writing in the Public Schools.

By J. B. M'KAY, DOMINION BUSINESS COLLEGE, KINGSTON, ONT.

Awarded First Prize in THE JOURNAL Prize Competition, No. 3.

Writing may be properly considered both an art and a science. The science comprises what is designated as the theory

the teacher should be educated in the science of writing according to some standard system, that he may be able to demonstrate the forms of the different letters and give instruction on position and movement; yet to understand a subject does not necessarily imply the qualification to impart it to others. Again, the ability to faultlessly execute beautiful forms does not insure the ability to teach writing; neither is it necessary that the successful teacher of writing be an expert penman. At the same time he should possess a fair degree of skill in writing on paper, and especially on the blackboard, as there is nothing that will inspire a class more readily with a desire to excel than well-



By D. H. Farley, State Normal School, Trenton, N. J. (Photo-Engraved).

of writing, while the execution is the art. It is acknowledged that art and science advance together, mutually aiding each other. Therefore it is quite obvious that the labor in acquiring a good handwriting is twofold—partly mental, partly mechanical. First, a knowledge of form and a correct conception of all its requisites.

formed letters on the board. The success of a teacher depends not only on his knowledge and enthusiasm, but on his ability to impart the one and arouse the other in his class.

He should place himself on a level with his pupils, and adopt his explanation to the capacity of the dullest. Remember

special gift, acquired only by the favored few." Nothing will retard the progress of a class more than this fallacious action. Why give it so much currency when it is no more true with regard to writing than it is of reading, arithmetic or any other subject? A good easy handwriting suitable for practical purposes cannot be acquired in the public schools by the regular copybook practice alone, but must be supplemented by the instruction of a teacher who can give a correct eye and can at once discern where the pupil has failed in his practice; at the same time can clearly illustrate the faults and offer such timely suggestions for their correction as will aid and encourage the pupil in overcoming them. There is very little inspiration in cold, lifeless copybooks, and they are frequently "as much abused as used;" they admit of very little movement, and make poor substitutes for teachers. Every lesson in writing should be preceded by a drill on some simple movement exercises upon loose paper for five or ten minutes. The object of the drill is to educate the muscles of the arm and call into play the lateral motion of the forearm or sliding movement across the page. Position of body, arm, hand and pen should be explained and fully illustrated. To gain a uniform speed in these exercises it will be found an excellent method to count for each line in the letter or exercise. Some trouble may be experienced at first if the teacher is not careful to see that all understand the plan. To illustrate, place the copy on the blackboard and count for each movement or line you make; thus in small I count one, two, one, dot, or up, down, up, dot; for n, one, two, one, two, one. Apply the counting in a similar manner to exercises and words. Great care is necessary to see that all associate the count with the movement. Some will find the count too fast, others too slow; urge the slow ones, restrain the fast ones; thus the teacher can give promptness, precision and uniformity throughout the class. As an incentive to study and practice the blackboard should be used freely, teaching enough analysis of the letters in the copy to give a clear idea of their form and of the principles used. Train the eye to see, the mind to think and the hand to act correctly. The mind conveys the desired forms to the hand, and is then assisted by the eye and the sense of touch in directing a proper execution. This should be practically demonstrated to the class by explaining some letters on the blackboard, and after they have made a number ask them to close their eyes and continue the same exercise, using the mind's eye for the sake of comparison. Thus pupils may be led to see quite clearly the relation of eye, mind and hand. While the class is practicing in the copybooks the teacher should move about the room, correcting position and movement and offering such suggestions as he deems necessary. Encourage the pupils to think, compare, criticize and correct while they write.

Tracing is a very good method for young pupils as an auxiliary in their first efforts in writing. It relieves the mind to a certain extent of the form and makes it easier to secure proper position of body and pen; at the same time the pen is being carried over the correct forms of the letters, strengthening the proper muscles. When lead-pencils are used they should be of sufficient length to be held properly. Never allow short pencils in the class-room. If possible replace slates with paper; good results will follow. Pen and ink may be introduced in the second class. In teaching writing there are three very important elements—viz., position, movement and form. It is almost impossible to refer a class to the all-studied explanations of these essentials found in our regular copybooks, unless they are practically illustrated and explained. After the teacher has given the

ESTABLISHED 1859

Troy Business College

Thos H Shields Principal

INCORPORATED 1871

EDITOR—

Penman's Art Journal

2nd York

Dear Sir,—

I send you a list of subscribers for your paper.

I'm sorry that a want of time prevented me from securing a larger number.

Yours,

F. H. Wall.

Photo-Engraved from a Letter Received at THE JOURNAL Office in the Ordinary Course of Business.

Second, well-directed practice to secure proper execution. Thus mind and hand act together. Intelligent effort will secure better results than mere mechanical imitation. It is of absolute importance that

the motto: "Take care of the poor writers, the good ones will take care of themselves." Always discourage the exceedingly disastrous and false idea so prevalent among our teachers that "writing is a

class a clear conception of what they are to do, he must then make it equally clear how it is to be done. Remember "theory is one thing and practice another."

POSTURE.

Correct position gives power and is considered the first essential element to secure good writing. There are only two positions suitable for public schools—"front" and "right side" positions. The teacher must use his own discretion in choosing position for the class, as a great deal depends on the light and kind of desks used. In front position the scholar should sit squarely to front and close to the desk. Lean forward without touching the desk or bending the body, the feet level on the floor, the left a little in advance of the right. The right arm should rest very lightly on the muscles just forward of the elbow, the tip of which should project

arm and combined. Finger movement consists of the extending and contracting action of the thumb and first two fingers; the ends of the third and fourth fingers should act as a sliding rest for the hand. The lateral motion of the forearm should accompany the finger movement, which should be explained by the teacher placing the child's arm on the desk in proper position, hand and forearm straight, holding the elbow in place with the left hand while he swings the arm backward and forward across the paper, as a door is swung on its hinges. The teacher will find this the most apt and accurate movement for beginners, yet he should introduce and encourage the muscular action of the arm as soon as possible.

Whole-arm movement consists of a free, unrestricted action of the whole arm from the shoulder forward, the elbow and fore-

acquire, and is adapted to perfect, easy and graceful writing.

FORM.

This is the mental part and requires a large proportion of the teacher's time. In each lesson the exact form of the letters should be stamped upon the mental table of the pupils so clearly that they can be fairly executed with eyes closed. The small forms of the letters should be taught first, taking them in the order of their simplicity. The whole letter should be presented to the beginners before the elements are presented. As soon as fair knowledge is gained of a letter, it should be written singly first, then in combination, increasing and diminishing the spacing. Insist on the use of the lateral motion of the forearm in forming the connecting lines. The teacher can simplify the study of the letters very much by introducing

Show how *i* may be converted into *l* by the addition of the loop, to which add the last part of *o* to form *h*, and the last part of *n* to form *h*; invert the *h* and it gives *y*. Space will not admit of further illustration. Teach the class how to criticize their own work, as well as the work on the board. As a rule, all down lines should be light, straight and parallel. All up lines should be uniform curves. Turns must be sharp and uniform, angles sharp and equal. Observe uniformity in size, slant, spacing, and in the small openings made by the angles and turns. Teach the relative width and height of the letters. Capital letters are all based upon the oval or parts of it; therefore the teacher will do well to impress the class with the importance of securing a correct conception of the common oval or egg-shaped principles.

The capitals may be divided into three groups, as follows: 1.

Those formed from the oval. These formed from the oval fold—*X, Z, Q, W, Y, M, H, K, I, J, U, F* and *V*. 2. Those formed from the complete oval—*O, C, D, E, A*. 3. Those formed from a combination taken from the two ovals called the stem—*P, B, R, S, L, G, T, F*, and old forms of *A, N, M, H* and *K*.

The general principles of presenting the small letters may be observed in teaching the capitals. Special attention should be given to their proportions.

Require the class to know the height and width of each letter and the length and width of all the ovals in the different letters. Drill the class on the true shape of the oval and insist on its being made with a continuous stroke; never allow them to stop in making a curve or a turn. The teacher should place the letters of the different groups on the blackboard. Show the class the parts that are common and fully explain the characteristics of each letter or the part to determine it. For example, take the first group, in which the oval fold, with a very slight change, is the common part of all the letters in the group; have the class assist you in adding to the fold the characteristics of each letter—for the *X* two curves, for the *Z*

the loop, for the *Q* a small loop and a compound curve, for the *W* three curved lines. Thus all the letters of a group may be built on a common part. While practicing discourage all piecemeal work; have the class aim at the complete form of the letters, as it is the only way to develop fluent writers; at the same time, every part of the letters should be perfectly understood, as the best results are expected. Continuous capital letters make excellent exercises for senior classes. They impart that power and confidence which under complete control secure perfect forms and graceful lines.

The Full Alphabet.

The sentence "Frowny glasses jump, vex, and blight," consisting of only 28 letters, is the shortest grammatical alphabetic composition yet known. It contains no repeated consonants or proper names, and is so full of brevity I think that it cannot be surpassed. "John quickly emphasized five two bags," has held possession of the field heretofore.—*Unidentified Exchange.*

Queen Victoria's speech at Glasgow was inscribed on a piece of parchment no larger than a three-penny bit by a man over 70 years of age.



Photo-Engraved from Copy Executed by J. C. Miller, Penman-Trimmer's Business College, Chambersburg, Pa.

over the edge of the desk. The left arm should be placed on the desk at right angles to the right, as a prop to steady and support the body, thus giving the right arm and hand perfect freedom for a free and easy movement. The elbows should be kept 4 or 5 inches from the body.

POSITION OF PENHOLDER.

It should be held lightly between the thumb and first and second fingers, letting it cross the second finger at the root of the nail about $\frac{1}{2}$ inch from the pen's point and the first finger opposite the knuckles. The thumb should be bent outward at the first joint, and the upper end of it placed against the holder opposite the first joint of the forefinger. The third and fourth fingers should be bent into the hollow of the hand enough to form an easy sliding rest on the tips of the nails. The wrist should be kept straight and not allowed to rest on anything. Turn the hand so that the holder will point over the right shoulder; this will bring the bills of the pen squarely on the paper.

MOVEMENT

Proper movement gives ease, rapidity and grace, and is the result of a correct position. It may be considered under four heads—viz., Finger, Whole-arm, Fore-

arm being raised slightly from the desk and the nails of the third and fourth fingers acting as a sliding rest. This movement should not be taught in the public school unless it is by a special teacher of writing, and then only occasionally in senior classes to develop the free action of the arm from the shoulder.

Forearm movement is the whole arm restricted by a vibratory rest on the large muscular swell of the forearm between the elbow and the wrist. It is peculiarly adapted to rapid business writing and should receive special attention. For individual explanation, stand behind the pupil, place the fingers of the right hand on the upper part of the forearm to keep it from sliding, the thumb at the tip of the elbow which projects over the edge of the desk; thrust the forearm forward with the thumb, allowing it to spring back again in place. By repeating this a number of times the pupils will understand and acquire this movement quite rapidly.

Combined movement is the united action of the forearm and finger movements and secures the most complete power over the pen. The forearm furnishes the propelling motion, and is assisted by a slight extension and contraction of the thumb and fingers in guiding the pen. This is the best and most difficult movement to

some practical analysis, showing the elements and principles common to letters and their similarity. As an illustration take the letter *i*, remove the dot and it leaves the first principle, which, if properly understood, will give the key to a large number of letters. Place it on the board and call the attention of the class to its size, shape and slant. Show that the two up lines are not parts of a circle, but of an egg-shaped oval, and that the down stroke is a slanting straight line. Explain how the short turn and sharp point or angle are made, and that the line must diverge from the very point at the top. After the form is fully explained and a clear mental image is conveyed to the pupils, let them assist in building letters. Repeat the last two lines of the *i* principle to form *v*; by a slight change of the *n*, *s* is made. Invert it, and add the last two lines of *i* to form *n*; repeat the first two lines for *m*. The *a* may be built from the *i* by arching the first curve over with a full left curve. Draw a straight line from the dot to the point of the letter to form *d*; cross it and *t* appears; add the loop below and *y* may be pointed out; and by a slight change *g* is added to the group. In order not to confuse, it is better not to group too many together.

Sound and Sense.

quakers. Her hair is brown, and she wears it piled loose on the top of her head. Her eyes are blue or gray, of the sort that you can't tell which, and large. Her face is the face of a country girl in the plump roundness of its red cheeks and the clear carmine lips. Altogether, she is as pretty and demure a little typewriter girl as you will find in a day's journey. She looks 20 years old and probably looks older than she is. But she does not look like the sort of a girl whom it would pay you to try and elicit state secrets from, for there is a firmness about the mold of her rounded chin and a quiet, self-contained look in her blue gray eyes that convinces you as soon as you see her that 'she knows her business.'"

Canadian Shorthand Society

The Use and Abuse of Diplomas Discussed and Remedies Suggested.

The members of the Canadian Shorthand Society held their seventh monthly meeting for the year 1888-89 in their room, Association Hall, Toronto, the president in the chair, on the evening of Monday, April 11. The president opened the meeting by announcing the position of the Isaac Pitman bust, which is to be placed in Association Hall this year in connection with our annual convention, which will first be held on August 12 next, and also stating that steps were now being taken looking toward holding another Writing Machine Speed Contest on similar terms to that held last year, which was so very successful, open to all writing machines.

Minutes of last meeting read and approved. Mr. Dunlop, on behalf of Isaac S. Demest, presented a copy of "Suggestions and Reporting Notes," upon which it was moved by Mr. Dunlop, seconded by Mr. Stanbury, That a vote of thanks to this Canadian Short-hand Society be tendered to Isaac S. Demest, of Chicago, for the value of his work "Suggestions and Reporting Notes," presented to the library of this society. Carried.

The report of the Committee on Granting of Certificates for efficiency to shorthand-writers was adopted, as follows:

1. That the loose methods of issuing diplomas by many shorthand schools and teachers in Canada is productive of serious evils, viz.,

1. Misleading the recipients to overrate their abilities, and to suppose themselves fitted for positions that they are not at all qualified to fill.
2. Impeding the progress of the shorthand laborer to the extent in many cases of discouraging them altogether from seeking shorthand help.
3. Blocking the path of the really deserving, and making it difficult for such to obtain employment.
4. Reducing the salaries for shorthand service so as to make it less remunerative than its real value.
5. In these and other ways damaging the reputation of the shorthand profession.
6. Rendering diplomas or certificates of the better class utterly worthless.

2. For these reasons we would recommend that the Canadian Shorthand Society, as being independent of all schools in which phonography is taught, take in hand the issuing of certificates of varying grades for different rates of speed and quality of work—say, for the correct taking at the respective rates of 90, 120, 150 and 180 words per minute and correct transcribing of the same—and any person who wishes to have a special examination can have that examination at any rate between or above

3. We would recommend that, for the purpose of carrying out this plan, monthly examinations be held under the auspices of the society, open to all candidates on payment of an entrance fee of \$1, the minor details of which examination—such as place, time, judges, distribution of tests, preparation of transcript, &c.—be under the management of a standing committee appointed yearly, or a vacancies may occur, by the Council of the C. S. S. Also that intermediate and individual examinations be made in case of need, the candidates in such cases paying \$2 remuneration for extra trouble.

4. We would further recommend that the certificates to be granted be neatly printed on parchment paper, with illuminated heading, to be signed by the president and secretary over the seal of the society.

5. We also recommend that successful candidates be given the right of preference in the purchase of virtue thereof, entitled to free admission to all the active members of the C. S. S. & S. (other qualifications being equal) and to the right of nomination from the date of obtaining the certificate, and that the constitution of the society be so amended to meet the provision. Members of the society are asked to contribute towards the entrance fee for the examination.

6. The committee who were present was given the power to add to their numbers, for the purpose of bringing this to a working basis by the end of the year for the purpose of holding examinations.

The Canadian Shorthand Society welcomed all suggestions and proposals which would improve its system or degree of proficiency, of course being particularly anxious for those that are of benefit to the students and to the more proficient than those who are of the rising generation.

The Writer, always bright and interesting, never fails to publish something about shorthand with each number. It has kept up a lively discussion for some months upon the value of shorthand in newspaper work. The April number has an article on this subject from Will M. Clements, who claims that it is a positive disadvantage for a newspaper reporter to use shorthand; and the reason for this is that the shorthand man gets all of a speech or sermon, while the longhand reporter takes down the pith of it, which is what the newspaper editor wants. Why a shorthand writer cannot get the pith of the matter, but must write it all because he can, Mr. Clements fails to state. He says

"I found by experience that in the reporting of a lecture or sermon the use of shorthand gave me only the *sound* of the speaker's words, while the *sense* was a missing quantity. In reporting lectures or sermons in longhand the *sense* is obtained and not the *sound* alone. It is much easier to condense a lecture as one reports it, taking only the fine points and best thoughts of the speaker, than it is to condense the report of shorthand notes after the lecture."

Is it logical to suppose that a shorthand writer cannot condense his report at the time of taking it?

The very fact of having a shorter method of writing ought to give him more facility in this regard, as he has more time to think and ought to be better able to sift the important from the unimportant points. A good reporter writes shorthand mechanically, as he does longhand. Then why cannot he sift and digest what he is reporting with even more care than if he must make ten times as many strokes to the word?

As to getting *sound* without *sense*, that is machine reporting. One might as well be a phonograph.

A bright girl in a shorthand school said to her teacher the other day after a test of speed in which she had not succeeded in taking all the dictation: "Mr. —, I could have taken it all if I had only known how to write the words." She was right. When one knows how to write all the words there is abundance of time to write them, even at the rate of 150 words a minute. But hesitation over one word will lose the time of writing ten words, and sometimes putting the thought on the outline drives everything else out of one's mind.

A letter recently published in one of the shorthand magazines would be amusing if it were not sad. The writer complains that his employer and dictator expects her to understand the meaning of what he dictates, and to this unreasonable requirement she makes answer that she has quite enough to do to take down his words without understanding them. This is the sort of amnesia that lowers the professional status of shorthand writers. People. With such an estimate of the duties of an amanuensis, what can be expected but unthinking and therefore unsatisfactory work? Five dollars a week is ample compensation for such services. What the business man wants is an amanuensis who knows not only *how* to write but *what* he writes, and who after taking down a letter in shorthand can give him the letter in plain to his notes give the gist of it. An amanuensis who is satisfied to write and read notes in a mechanical way, reading one word for another that has the same outline, without regard to the sense, leaving little inaccuracies of the dictator uncorrected—in short, exercising no "gumption"—is not a business asset, but a machine, for which business men have very little use in the present and will have none at all in the future.

A shorthand reporter should be clever and intelligent. There is a story told of an uneducated reporter who is said to have rendered the well-known Latin quotation, "*America Plena, amica Sororum, et majora Sibi Vincit*," as "*Amica Plena, Amica Sororum, et Majora Sibi Vincit*," and thus, alas! the *Amica Plena* succumbed. Such a slip is fatal. Elisha Burritt, the learned blacksmith, once closed an address with this sentiment: "Labor—thought—honest labor—may be the only earthly potentate that shall be crowned on this continent." He was surprised and disgusted to find it printed in the *Register* as "*Thought—honest labor—may be the only earthly potentate that shall be crowned on this continent.*" Rev Dr. Edwin H. Chapin was one of the most rapid speakers of his time, and he was a terror to the general run of reporters. Once, in a sermon, he used the following language: "Christianity has been the ordinance of freedom, and freedom is the ordinance of Christianity. Therefore, Christ has been the born-bearer of freedom in all ages." *The Writer*.

How long does it take to learn shorthand, my son? Well, that depends on what you want to learn it for. If you want to be a court reporter, in which case you will have to report just exactly what the speaker says and nothing else, it will take you two or three years to learn. But if you merely want to report political speeches, in which occupation you simply look wise while you make hen tracks, and then go to the office and write down the speech from memory, making the speaker say whatever you think will please the managing editor and hurt the other party, about six weeks' light study, with intervals of recreation, will be a thorough university course.—*Burdette*.

A simple knowledge of shorthand and typewriting at the present time is almost worthless. The stenographer, to be successful, must now be able to take from dictation a good rate of speed, transcribe, spell and punctuate correctly, and above all use grammatical language. The shorthand writers who possess all of these requirements will surely succeed, while the drones and those who lack the requirements must give place to them.—*G. J. Tibbitts*

It is not the gentle winds and the summer sea which prove a craft's seaworthiness. The lowering clouds, the heaving billows, the roaring gale, the raging storm, the breakers, the rocks, often tell a sad tale of shipwreck. So in the experience of the stenographer, that general ability which comprises a thousand traits, such as ready wit, perception, grit, good memory, a well-balanced mind, coolness, keen hearing, thoughtfulness, adaptability to circumstances, common sense, &c., is often of greater importance than merely high speed.—*G. H. Warren Stipp.*

In order to write fast you must first of all have the ability to think fast. You must think all around the speaker's words and meaning. As to your phonography, you must think fast and decide instantly and permanently. If you are not a fast thinker you must become one, or else remain a slow writer. Keep cool, think rapidly and decide promptly.—*Munson News.*

When the *of* tick was adopted, proximity for *of* was abandoned; therefore, proximity is used only for *com*, *con* and *cum*, according to Munson. There is always a slight hesitation in writing words with less than the ordinary space between them, and it is a question whether it would not be well to use the dot for the prefixes above mentioned and discard proximity altogether.

Philadelphia Stenographers' Asso.

Several hundred stenographers met on Friday evening, April 5, at the College of Commerce, Twelfth and Chestnut streets, Philadelphia, for the purpose of taking permanent steps for the organization of the Philadelphia Stenographers' Association by the election of the following officers: President, Francis H. Hemporley; vice-presidents, Oliver B. Barden, J. W. R. Collis, Miss Sue Wilkins; secretary, Henry T. C. Wise; assistant secretary, Miss Adele Wilson; treasurer, Oliver B. Barden; board of directors, E. A. Hawthorne, J. W. R. Collis, J. B. Bonner, A. E. Hubbard, Mrs. L. E. Holman and John Dixon.

The club association intends to have club rooms located in the central part of the city, open every night in the week (except Sunday, where members of the association can meet for social purposes and for study. The zeal and interest which the stenographers have evinced prove that such an association will fill a long-felt want, and one that will be appreciated by every lover of the art. The qualifications for active membership are the ability to write 100 words a minute and read it correctly; associate members, however, will be admitted who can write 70 words a minute and read it correctly. Writers of all systems admitted.

Applications for membership may be made to the secretary, Henry T. C. Wise, Room 735, Drexel Building.

President Harrison's Typewriter Operator.

"Miss Sanger, President Harrison's typewriter," says an exchange, "and the first lady ever employed at the White House in a clerical capacity, is a very quiet-looking maiden. She wears a little white apron and dresses in sober-looking cloth that make her look as demure as

President Harrison's Typewriter
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CONTRACTIONS, WITH DERIVATIONS (Continued).

5

his	January
history	jr. (junior)
home	jurisprudence
I	Kingdom
immediate	knew
importance	knowledge
inartificially	
indignity	Language
indispensable-y	large
infer	legislature
influence	length-y
inscribe	long (adj.)
insurance	
intelligence	Malignant
intelligent	manufactory
interrogatory	manufacture
is	manufacturer

7

pecuniary	principale
people	privilege
performance	probability
perpendicular	probable-y
perpendicularity	proportion
phonographer	public-sh
phonographic	
phonography	Qualify
plaintiff	
plenipotentiary	quarter
popularity	question
possible-y	
practicable-y	Recollect
practical-y	recollection
practice	recoverable
preliminary	refer-ence
prerogative	regular
preservation	regularity

6

Massachusetts	now
member	number
memoranda	
memorandum	O
misdemeanor	object
mistake	object
Mr. (mister)	objection
mistook	observation
movement	oh
	opinion
Neglect	opportunity
never	owe
nevertheless	
now	Parliament
New York	part
next	particular
notwithstanding	peculiar
November	peculiarity

8

religion	satisfactory
remark	Saviour
remember	September
	several
remembrance	shall
represent	should
representation	signify
republic-sh	
repugnant	similar
responsibility	similarity
responsible-y	singular
resurrection	somewhat
Rev. (reverend)	southern
revolutionary	speak
Roman Catholic	special-ly
	spoke
San Francisco	subject
satisfaction	subjection

Practical Teachers and Penmen.

C. M. Robinson

The gentleman whose portrait is shown on this page is the proprietor and active head of the Union Business College, La Fayette, Ind. In this occupation he has been engaged for six years, and the quality of his labors is attested by an attendance at this time of more than 200 pupils, representing half a dozen States. During the same period Mr. Robinson has been also actively engaged in teaching writing in the public schools of La Fayette, and his efforts have been rewarded with a marked degree of success.

Mr. Robinson is a young man, thrifty, pushing, discriminating. He is a good, strong penman and possesses qualifications of a high order as a teacher. Personally he is genial and a man of many friends. The community with which he is identified is proud of him, and very justly so.

Handwriting of Authors.

According to a well-known literary authority, Joaquin Miller is one of the few who write so it is impossible to read the manuscript. Swinburne is another. There is a manuscript poem of his that it is impossible to read entirely. Some verses will read along quite fluently, but others are illegible. He probably writes with a quill pen, and a bad one at that. His letters have no shading, and he is not particular about dotting his i's or crossing his t's. Walt Whitman writes a very characteristic hand—big, boldly-formed letters; careless, but very distinct. He also uses a quill. A letter of Ruskin's looks as though he might have written it with the point of a pin, but it is very easy to read. The words stand a good distance apart, occasionally joined by the crossing of a t.

"Yours in haste, Kate Field," written in a square, bold hand, is very characteristic and easily recognized under any circumstances. One could hardly form a proper idea of Julia Ward Howe from her handwriting. It looks as though the pen barely touched the paper, and bears the marks of haste. It is not hard to decipher, however, except the Howe in the signature, that might as well be anything else.

Now comes the worst writing imaginable. It is a page of manuscript in one of Mrs. Oliphant's stories. If she had written it with the point of a hair, the strokes of her pen could not be any finer. When this manuscript was first received in New York some six years ago the printers refused to set it up. They declared that they could not read it. George Macdonald writes a large, manly hand, with bold, black strokes and unmistakable signature. Robert Buchanan writes so easily read, affectively literary hand, as though he were trying to be unintelligible, but did not like to be altogether so. He puts little curly-cues on his letters that are rather boyish. William Winter, of the New York Tribune, writes the most remarkable hand of all. The letters look like forked lightning. His direction of an envelope are very plain, and you begin the letter swimmingly, but, before you know it, you are brought to a stand-still. His penmanship, for all this, is pretty as well as unique, and there is something quite poetic about it. Journalists are more apt to write badly than authors, for they write under pressure. They should write better than any one else, or at least more distinctly, for the reason that there is no time to revise their proofs. Horace Greely and ex-Governor Bruce have long had the pain for writing the most unreadable "copy" that printers ever had to handle. There is a specimen of Governor Bruce' writing in almost every printing office in the country, preserved as a curiosity.

An English Printer's View of Bad Writing.

"News Printer," writing to the *City Press*, makes the following remarks upon the above subject: "The art of writing (if it can be so called) is, I regret to say, studied by very few but clerks, and, not

to his earnings whether he has 'copy' with which he can go straight along, or manuscript which is written in such a style as to cause him, every few minutes, to stop work, and endeavor to make out the crabbed hieroglyphics of the so-called 'writing.' Nor must the innocent reader of your note, or of these lines, imagine



C. M. Robinson, Proprietor of the Union Business College, La Fayette, Ind.

withstanding the immense amount of writing that is done for the *Press*, and the large number of persons whose vocation consists of putting their (and other people's) thoughts and utterances to paper, the unfortunate compositors and *Press*

that eminent men, or men clever in various branches of learning, are any better than other people. Indeed, to us poor 'slaves of the press,' the rule seems to be that the more clever and talented a man is, say, as a writer, doctor, lawyer, theologian, politician, &c., the worse and

too much of your space, but I would mention one or two cases bearing on this subject. An author who had written a book and had it printed refused to pay for the enormous corrections with which he was charged; and on the case going into court, the judge decided that the writing was so bad and illegible as to justify the printer in charging for the consequent corrections. Another instance is that of the penmanship of a celebrated writer a few years ago. The compositors could not read the writing, and the author arriving on the premises while the unraveling of the puzzle was proceeding, the manuscript was submitted to him; but he was totally unable to read his own handwriting! In conclusion, I but a week or two ago received a letter from an M. P., and if I had not known who it was from, it would have been impossible to have understood the signature! Nevertheless, a ray of light pierces the gloom in the existence and grateful use of the typewriter. —London (Eng.) Effective Advertiser.

Ink Fresh from the Plant.

Write Your Will With "Chanci" and the Writing on Limestone

There is a plant which grows in New Granada which, if it could be only grown in sufficient quantities, would not only be of incalculable value in a monetary sense, but no aid toward lightening the labors of the ink manufacturer. It is commonly known as the ink plant, and the juice is used without any preparation. According to the traditions of the country, its properties seem to have been discovered during the Spanish administration. A number of written documents destined for the mother country were embarked in a vessel and transmitted around the Cape. The voyage proved to be an unusually tempestuous one, and as a consequence, the documents became saturated with salt water. Those written with the ink of chemistry became utterly illegible, while those written with "chanci," as the name of the juice of the plant was known, remained unaltered.

As a result of this discovery, a decree was issued that all Government communications should in the future be written with the vegetable juice. The ink is of a reddish color when freshly written, becoming perfectly black after a few hours, and it has the recommendation of not corroding steel pens as readily as ordinary ink.

THE OPINION OF AN ENDSORSE.—"Your Compendium has been of inestimable value to me in making my designs." This is the verdict of Charles H. Blackale, ex-grocery penman, New Haven, Conn. Hundreds of the leading ornamental penmen of the country have said the same thing in one way or another. The fact is no pen artist can hope to get along without it. The price of the Compendium is \$5. We give it as a free special premium for a club of ten subscribers (each with regular premium). We are now making a special offer of the Ames Compendium (the new Spencerian Compendium (price \$7.50) for only \$4.

Microscopic Penmanship.

A card of the size of a postal card was recently sent to THE JOURNAL office by William A. Shaw, of Philadelphia, stenographer to ex-Attorney-General Wayne MacVeigh. Mr. Shaw claims that one square of the card contains 5062 words, comprising St. Matthew's Gospel from the first word to the word "him" in the 27th verse of the sixth chapter. The writing is so minute and close together that the card presents to the casual glance an unbroken black surface. As for the number of words, 5062, we never counted them, but it seems to us there might as well be a million. No body on earth can ever hope to read them with any implement short of a Lick telescope, it really doesn't matter.

Conundrum Contest.

The New York Evening World has been stirring up the punsters with a conundrum contest for a prize. Here are some of the offerings of the joke jokers.

Why do the recommitments of married couples resemble the sound of waves on the shore?

Because they are murmurs of the bed.

Why is a teacher like a hood-lark?

Because the polisher has no understanding.

Why was Sanson like a Turk?

Because he was a Muselman.

Why was Noah the greatest financier that ever lived?

Because he floated a limited liability company when all the rest of the world was in liquidation.

What public singer draws the best?

The mosquito.

La Fayette Ind. March 1899.
H. C. Jones
305 Broadway N.Y.
Enclosed please find
list of subscribers to the Pen-
man's Art Journal and Mon-
ey to be paid for same.
My students are much pleased
with the Journal.
Very truly yours
C. M. Robinson.

Photo-Engraved from Letter Received from C. M. Robinson.

readers' can give overwhelming evidence as to the illegibility of handwriting. Now, sir, this is a great loss to the compositor. It makes a serious difference

more illegible is his handwriting. It seems as though they studied everything but this. With some writers it really means being educated up to the point of reading their writing. I hope I am not taking up

Lesson in Flourishing by C. P. Zaner.



Flourishing.

BY C. P. ZANER.

Flourishing, like fiction, appeals strongly to one's imagination, and like poetry, to one's sense of harmony. Like the former it is fascinating, and like the latter in spirit.

Knowledge and skill combine more closely in this than in other art. Without the former the latter can be employed only in aping others; without skill knowledge is as a candle under a bushel.

The three essentials in flourishing are grace, harmony and artistic beauty. The first is that which rounds the curves; the second arranges the curves in one harmonious whole, and the last adds the shade and polish to that which grace and harmony have so pleasingly arranged. Grace is produced by skillful motions; harmony by study and artistic beauty by taste.

If you have a good knowledge of art and can write skillfully you will have little or no difficulty in learning to flourish—in fact, you will find the road to the "palace of flourishing" pleasant and easy. But without this knowledge and skill you will find it very tedious and difficult art, with but little recompense in the end other than a few recommendations stating that "while your work is very graceful it is not natural," or "while your flourishing is very beautiful your writing is poor."

And were I to advise any one on this subject I would say, be proficient in writing, learn engrossing, practice drawing, study portraiture, and, lastly, add the graces of flourishing. The latter serves as a capstone, but it won't do for a foundation.

To achieve success we need the practical elements of art; to appreciate it we need the beautiful. Flourishing is ornamental rather than practical. It consists of a series of strokes made rapidly and gracefully. A stroke made slowly is not flourishing—it is drawing; yet it may be in the form of flourishing.

The fascinating and inspiring qualities of this art lie in the skillfully made and gracefully curved strokes. To watch the pen of an artist at flourishing moves gracefully off, and with a few strokes make with almost magic rapidity some form in idealist's domain seems almost miraculous, but it is not; it is the product of skill.

For those who desire to learn flourishing I have arranged herewith copies for practice, beginning with the simplest exercises and ending with a design. All strokes representing freehand rapid work were made as represented, and should be practiced in the same manner.

Hold the pen (as illustrated) between the thumb and second finger, both of which should be well curved, the former at the point marked *x*, so as to allow the end of each to come squarely against the holder on opposite sides close to the pen. The holder should rest against the first finger, which should be held well out from the rest, and the little finger should serve as a sliding rest for the hand for ordinary work, but for large hold strokes it will be necessary to allow the hand to rest on the pisiform bone marked *o*, in order to prevent the finger coming in contact with freshly-made shaded strokes.

Make all shaded strokes from the body at an angle of sixty degrees. Make all strokes freely and firmly, and the shaded ones with more force and positiveness than the light ones. See that both teeth of the pen press upon the paper evenly, so as to make a smooth shade and a strong line, and prevent the flipping of ink on the light strokes. Do not get discouraged if you fail to execute the designs as well as the copies, but persevere. Patience, study and practice will produce the desired results.

Take one design at a time and work faithfully at it until you secure a harmonious effect. Study simplicity, harmony and design. Be earnest, be progressive, be original. Make but few strokes, and make them freely, firmly and harmoniously.

PENMAN'S ART JOURNAL

D. T. AMES, Editor and Proprietor.

36 BROADWAY (COR. PUTTAN ST.), NEW YORK

Advertising rates, 30 cents per square line, \$2.50 per inch, each insertion. Discounts for term and space. Special estimates furnished on application. No advertisements taken for less than \$5.

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Subscription: One year \$1; one number 10 cents. No free samples except to bona fide agents who are members, to aid them in taking subscriptions. Premium list on p. 61.

W. H. Hurstman, of the Brantford Business College, Brantford, Ontario, is THE JOURNAL'S accredited agent in that city and vicinity.

New York, April, 1889.

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BULLETIN BOARD.

The Flourishing Contest.

A number of well-known penmen have signified their intention of competing in THE JOURNAL'S second great Flourishing contest, as announced last month. Others who intend to enter will obligingly notify us. The prizes offered are as follows:

\$25 for best flourish.
\$30 for second best.
AMES' COMPENDIUM for third best.

A penman may submit as many specimens as he likes, but can only take one prize. Conditions of contest same as in THE JOURNAL'S first flourishing contest, and prizes to be awarded by vote of THE JOURNAL'S readers.

Some of Next Month's Attractions.

Professor Hoff's writing lesson (illustrated).

Teaching Writing in the Public Schools (second prize article), a spirited contribution, by F. F. Toland (illustrated).

Kibbe's instruction in pen lettering (illustrated).

Two large plates of engraving (one by new process).

Page lesson in flourishing (illustrated by two beautiful designs), by Fielding Schofield.

Ornamental specimen by A. E. Dewhurst. General illustrations by THE JOURNAL'S staff and others.

EDITORIAL COMMENT.

THE INTRODUCTION to Mr. Hoff's series of lessons in writing, printed on another page of this issue, gives promise of something out of the common in writing lessons and something very valuable to students and teachers of writing. The en-

gravings to illustrate the series (many of which we have in hand) are fully up to the text. They will be used freely, and this series of lessons, if the editors' 30 years' experience in this line counts for anything, will make a very decided impression.

WORLD IT NOT well in arranging the date of the next meeting of the Business Educators' Association to make it either just before or just after the meeting of the National Educational Association? The latter will be in session at Nashville, Tenn., from July 16th to 20th, inclusive. The Business Educators are to meet in Cleveland, Ohio, at a time to be fixed by the Executive Committee, of which Mr. E. R. Felton is chairman. The two cities are not far apart, and it is more than likely that many teachers would be glad of the opportunity of attending both convocations. The matter is respectfully brought to the attention of the Executive Committee of the Business Educators' Association.

A NUMBER OF PAPERS were received for competition in our Prize Class, No. 2, "Teaching Writing in the Public

from him printed in the March issue of THE JOURNAL. Mr. Steele's letter was as follows:

EDITOR OF THE JOURNAL:

Allow me to make the suggestion that the readers of THE JOURNAL "chip in" and help make up a handsome prize to be divided into, say, three prizes for the best design and work suitable for a large specimen piece. This, I think, would bring out the best workers in the profession in larger numbers than heretofore. I would like to see a first prize of at least \$50, and am willing to start it with \$5. It is worth something to design and execute a really good, large piece, and prizes suitably large fall heavily on one man—even an editor.

Respectfully,

F. G. STEELE.

Cambridge, Ohio.

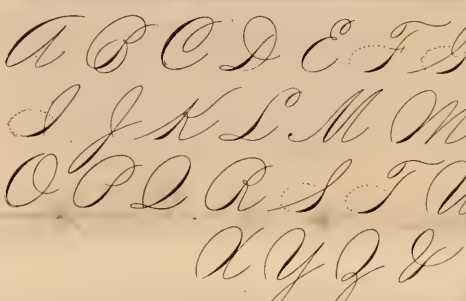
The size of the entrance fee would, of course, be governed by the number of competitors and the aggregate of prizes. With \$50 as a first prize, \$15 would do for the second and \$5 for the third. This gives a total of \$70, to raise which would require 14 contributors at \$5 each. This we may regard as a minimum number, as a larger entrance fee would be practically prohibitory. Of course THE JOURNAL is ready to do its full part in contributing to



New Use for the T-Square (Being a Gentle Domestic Hint to the Wives of Artist Penmen, for Which we are Indebted to "The Bookkeeper.")

thack J. A. Crawford, teacher of penmanship in the Hillsboro, Ohio, College; J. L. Burritt, A. M., Bayonne, N. J.; G. H. Chapin, Jacksonville, Fla.; and J. L. Stewart, Muscatine, Iowa.

Now, cannot some of the other readers of THE JOURNAL further extend the list? We should like also to know the names of



Engraved from Pen Copy Executed in the Office of THE JOURNAL. Work of this Kind Executed from Copy Furnished or from Copy Made by us, in the Best of Style.

Schools." No two of the competitors designated the same judge, so that in that respect there was no choice. The labor of reading and judging so many papers was quite formidable, causing us some embarrassment at first. Finally we communicated with each of the competitors to know if Mr. B. F. Kelley, of THE JOURNAL staff, would be accepted as judge. The choice was approved by all the competitors, and he was, therefore, selected. Mr. Kelley has had years of experience in just the kind of work he was called to pass upon—teaching writing in the public schools, and so no better judge could have been chosen. His papers submitted were type-written. Mr. Kelley was not aware of the authorship of any of the papers submitted for competition, nor will he know the name of the prize-winners until he reads them in THE JOURNAL.

Shall We Have an Ornamental Prize Contest?

TREASURY DEPARTMENT,

WASHINGTON, D. C.

March 25, 1889.

MY DEAR MR. AMES:

Your last issue, I would like to contribute whatever aid may be decided upon as an entrance fee, and to submit a pen drawing for such contest.

Will you advise me on the subject?

Yours very truly,

J. W. SWANE.

The above relates to an ornamental penwork contest suggested by F. G. Steele, Cambridge, Ohio, as outlined in a note

the purse. The cost of engraving a page specimen alone is nearly \$20, and the cost of engraving three or four, possibly half a dozen, such specimens is a very considerable item.

As the matter now stands, we will say that there is \$10 subscribed toward a necessary purse of \$70. If any other readers of THE JOURNAL with a penchant for the ornamental in pen art feel inclined to enter into such a competition we shall be pleased to hear from them.

Special Writing Teachers.

Several friends have, during the past month, forwarded to us supplementary lists of special writing teachers in the public schools. Any further additions will be gratefully appreciated by the editor.

Besides the cities employing such writing teachers, given in the March number of THE JOURNAL by Mr. Thomas Powers, Watertown, N. Y., we have the following to register:

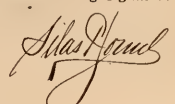
	Salary per annum.
Chillicothe, Ohio	\$1,000
Washington C. H., Ohio	400
Hillsboro, Ohio	400
Kenton, Ohio	400
Augusta, Ga.	500
Saratoga, N. Y.	...
Decorah, Iowa	...
Easton, Mass. (High School)	...
Grand Haven, Mich.	1,300
Ithaca, N. Y.	1,300
Ottawa, Ia.	(about) 1,600

For these additions and for other pertinent information the editor has to

the special writing mistresses when that is practicable.

EDITOR OF THE JOURNAL. In the list of towns employing special teachers of penmanship you have omitted Grand Haven, Mich. I would be interested in knowing the proportion of women to men as special teachers. How many in the list are required to teach bookkeeping with the penmanship? How many teach both drawing and penmanship? In Muskegon, Grand Haven and Grand Rapids the special teachers are women, and in the first two teach bookkeeping also. The teachers of singing and drawing in Muskegon are both females.

The Puzzling Signature.



The only correct solution of the intricate signature printed in the March number of THE JOURNAL was from J. H. Bachteler-Kirchner, Princeton, Ind., who writes that he has "never seen the signature." The name is Silas P. Yount.

A number of subscribers made guesses more or less inaccurate. E. Bowers, manager of the Union Publishing Company, West Boverville, Ga., thought it might be Silas P. Sound or Silas P. Jorad. To E. M. Cruise, 3521 Wallace street, Chicago, the hieroglyphics looked like they might be meant for Silas P. Yound. E. C. Frizzell, New York, read the address Silas Hord, while Charles Watson, 1111 Greenmount avenue, Baltimore, Md., figured it out into Silas Horner.

EDUCATIONAL NOTES.

(Contributions for this Department may be addressed to H. F. KELLEY, office of THE PENNSYLVANIA JOURNAL, Bristol educational items solicited.)

Facts.

It is said that there are whole countries in Kentucky in which not a single school exists. New York City will spend over \$100,000 this year in teaching German in its public schools. A recent census of a small college to every 50 persons. This is said to be the best in the Union.

A camp entered a Maine school, spelled down overboard, and then went on spelling all the hard words in the dictionary.

Education in the United States has been left as an endeavor to establish a profession of physical culture at Amsterdam.

The whole country spends annually about \$11,000,000 for educational purposes. Of this the South, comprising one-third of the school population, receives but \$11,000,000, or one-tenth of the funds. It would require an expenditure of \$35,000,000 in the South to give them the same school advantages as enjoyed by the North.

In 1871 only 3725 pupils, or 40 per cent. of the whole number of pupils, in the high schools of Ontario studied commercial subjects, such as bookkeeping. In 1893 this subject was taken by 12,150, or 80 per cent. of the whole attendance.

A daily educational journal, probably the first and only one in the world, is published in Berlin. It is called the *German Teachers' Journal*. A portion of its space is devoted to literature and political and general news.

Massachusetts spends annually \$5.68 per capita for schools. California spends \$5.59, Illinois, \$3.09, Ohio, \$2.78, Connecticut, \$2.67, Indiana, \$2.53, New York, \$2.49, Wisconsin, \$2.31, Michigan, \$2.26, and North Carolina, \$1.91.

Miss Walters, teacher in Jackson Township, Ohio, asked a boy in the advanced grammar class to explain the relations of the participle, and when he could not do it Mr. Walters drew a slung-shot from his sleeve and struck the boy two blows. Mr. Walters is not teaching now.—*School Reporter*.

Fancies.

A. B. does not stand for Bachelor of Athletics. The latest out: The boy who is "kept after school."

Why is the figure 9 like a peacock? Because it is nothing without its tail.

If 32 is the freezing point, what is the squeezing point? Two in the shade.

Sunday-school teacher:—"Why were only Noah and his family saved in the ark? Small boy:—"Cuss Noah was good, and didn't ask for nothing. The rest wanted the earth, an' they got it."

Cambridge, England, has established a college for the purpose of training young men of ordinary intelligence can learn how to spit wool in one course of 15 weeks.—*Detroit Free Press*.

Wife at breakfast table—George, dear, why do you default bank cashiers from the New West to New York?

Husband (who is Emeritus Professor of Geography):—Because, my dear, because there is less longitude there, they have more latitude.

Teacher:—"Now, Bobby, how much do six and nine make?"

Bobby (eagerly):—"Eleven, sir."

Teacher:—"How many again?"

Bobby (doubtfully):—"Nine—nine—thirteen."

Teacher:—"How about ten?"

Bobby (exultingly):—"O, you can't fool me that way. Five and five make ten.—*Exchange*.

Will Ramsay, Jr., Rochester, N. Y., sends THE JOURNAL the following, for which he personally vouches.

Missouri Professor to Student—"What is the supreme law of the United States?" Student—"The Bible and its amendments."

During before the school, he pointed to his bit of blue ribbon and said:—"Now, can any of you children give me a reason why I am not a drunkard?"

There was no reply for a moment; then a childish little voice in the rear of the room piped out:

"'Cause this is a Prohibition town."

Mr. Hopewell:—"Is my boy improving and?"

Professor of Penmanship:—"He is getting worse. His writing is now so bad no living soul can read it."

"How lovely! The darling! He'll be a great author some day."

A rather strange affliction happened to a Minnesota couple who were sleigh-riding. The young man's right ear and the lady's left ear were frosted, while the other two were not cut at all. Why all four ears were not frosted is a problem which has been submitted to the high school class in physiology.—*Hera Herald*.

Schoolmaster's Wife:—"If you were to go to-morrow with her children, and remains with for a few days, we shall have to fry the lot of them. We have neither sugar nor butter in the house." Schoolmaster:—"I don't care for the idea." (At school)—"Children, to-morrow I will tell you the beautiful story of Columbus, who discovered America; so each of you will have to bring an egg with you to school. If you have a little more than one in the house, I will have a party."—*Fliegende Blätter*.

"Now, Willie," said the Sunday-school teacher, "you may tell me why Noah went into the ark."

"Why, Willie, you ought to be able to guess that. Remember, there was a great flood coming."

"I know now."

"Now, Willie, how was it?"

"'Scause Noah had borrowed his umbrella."

JUST FOR FUN.

The candle wick is up to snuff.

Misunderstandings—Girls' feet.—*Dunsville Broker*.

A barber's shears shut up when at work and so should the barber.

Husband:—"It is strange how the smallest specimens of men get the best wives."

Wife:—"Oh, you duffer!"

The word format of a writer's cramp is being cramped for funds.—*Boston Courier*.

No old maid should despair. Naomi didn't get married until she was 360 years old, and even then she was sorry she hadn't waited a century or two longer.

He (of Boston)—"I presume, Miss Chicago, that you have heard of Hog 1."

Miss C.—"Well, I should say I had. Father and his friends are all of anything but hog, bog, hog, all the time."—*London Herald*.

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Flourished by Frank E. Cook, of the Stockton, Cal., Business College (Photo-Engraved).

A lady's magazine tells "How to Stain Floors." A cheaper way is to take up the carpets and give the lady a bottle of ink to play with.—*Norristown Herald*.

At a bugging-bug for the benefit of a church along the upper Hudson a few evenings since, a man, well built, hunched his wife for seven minutes without knowing when he was bugging. When he did find out he wanted his 15 cents back.—*Philadelphia Record*.

Honore Greeley told this story of himself. Soon after he went to learn the printing business he went to see a preacher's daughter. The next time he attended meeting he was considerably astonished at hearing the minister announce as his text:—"My daughter is grievously tormented with a devil."

She had been hanging round the library for some time, but seemed timid about going up to the desk and making known her wants.

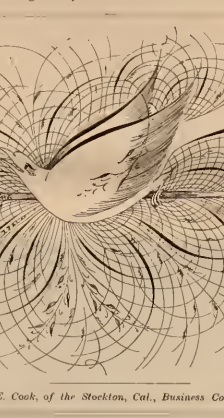
Instruction in Penwork.

XIV.

BY H. W. KIRBE.

Outline first with pencil, then with ink, leaving openings at points where foliage is to appear in front. Next make the foliage and then shade the body of letters. The foliage stroke is very simple and is illustrated at the left of A. It should be made with a pen that gives a thick, strong line moving in any direction, as a fine line will give a weak effect every time. A pure forearm movement should be used, and the strokes should be short and nearly in directions indicated.

Work only for effect. Do not try to bring out any leaf in detail.



Work rapidly, holding the pen firmly to the paper, and don't forget that old motto, "Try, try, again." If at first your foliage looks snow-white that, the shading on the body of the letters should be made with a coarse pen, or a 303 which has been used until it is unfit for fine writing. No fine lines should appear in it. Make every touch strong and put the lines, which should be made in short sections, close together at the right and bottom of letters, and if they touch each other in some places the effect will not be injured. The short cross-strokes are put on last. Following Z will be noticed a clump of foliage for the learner to practice upon. In writing, regularity is a point to be secured, but in

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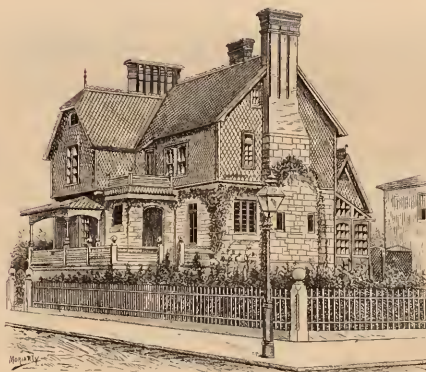
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"Am more than pleased with the Law and consider it far ahead of any publication of present in clearness of statement and range of subjects."

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"I pronounce it to be the most teachable work of the kind now in the market. It is plain, concise and yet explicit."

"We think your Commercial Law the best ever published. It is so simple and plain any one can understand it."

COMMERCIAL ARITHMETIC.

Cloth, 275 pages, 6 1/2 x 10 inches.
Retail, \$2.50. Wholesale, \$1.80. Introduction, 15 cts.

This is comparatively a new book, having come from the press late in the season of 1883. Notwithstanding the fact of its late appearance in the school year, so favorable was the impression it produced, that it secured an immediate introduction into a large number of leading Business Colleges and other Schools. Although it is only a little over six months since the book first appeared, three large editions have been exhausted.

Teachers who are sent to it in their classes express themselves most enthusiastically regarding its merits.

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Cloth, 180 pages, 4 1/2 x 8 inches.
Retail, 90 cts. Wholesale, 20 cts. Introduction, 15 cts.

The success of this little book has been phenomenal, and its changes are not confined to teachers of commercial schools, but to all schools, public and private, wherever it has found a home, only the heartiest words of praise are accorded it.

The book contains 8,500 words that are in general use, and which are more commonly misapplied; nearly all the words are defined, and the correct pronunciation is given of all words regarding which there could possibly be question. It also contains rules for the use of capital letters, and a list of abbreviations.

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Cloth, 190 pages, 6 1/2 x 10 inches.
Retail, 75 cts. Wholesale, 30 cts. Introduction, 15 cts.

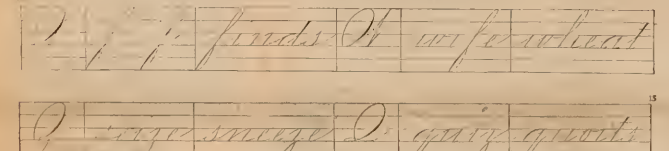
This work is designed to impart a knowledge of the more important features of English grammar, with the least possible expenditure of time by the pupil, and to afford such hints regarding the arrangement and construction of business letters as will enable the pupil to conduct commercial correspondence in a creditable manner. It is handsomely bound and contains a large number of elegant script cuts.

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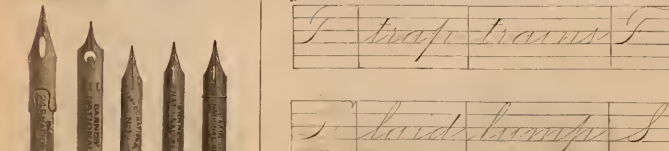
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263 WABASH AVENUE, CHICAGO ILL. A. S. BARNES & CO., Publishers. III WILLIAM STREET, NEW YORK.



Barnes' Ink has just been adopted for exclusive use in the Public Schools of New York City.

A New Scheme for Business College Men, Nibs Inkwell, Inventor.



THE BOGTOWN Business College, Institute of Short-hand, Type-writing, Correspondence and School of Transcontinental Languages and Literature has

long been known for its business enterprise and enthusiasm manifested in gathering in from the highways, hedges and cranberry swamps of Buck County and Pungo Crossroads the unsophisticated boys and girls.

A JOURNAL reporter who recently visited Bogtown to examine the methods of advertising was greeted by a very young man wearing a Robert Ebonore collar and a bland smile, but with pleasing in the extreme (distance). It was Prof. Nibs Inkwell, principal, proprietor, president, secretary, treasurer and founder of the Bogtown Business College, Institute of Short-hand, Type-writing, Correspondence, School of Transcontinental Languages and Literature and International Pen Art Hall, Wellware, Ohio. "Selah!"

"I called," said the reporter, "to get an insight into the methods of advertising employed by this college, for the readers of THE JOURNAL."

"It is contrary to the cast-iron rules of the institution to give any pointers to any one, JOURNAL reporters not excepted. I have lain awake nights for ten years trying to devise a scheme that would bear me on its broad shoulders to an achievement that would make the world marvel and stand agliss, and now that I have accomplished my object I am the last one to let it go away. It is a secret that shall be as hidden as when I die my little son, Prince Inkwell, will inherit it along with my vast wealth."

At this juncture a man with one suspender slung over his shoulder, a quantity of dried clover blossoms in his hair and a purpose in view, tripped heavily into the office in a pair of cowhide boots and blue overalls.

"Be you the principal of this 'ere college?"

"I enjoy that distinction," replied the affable Professor.

"I got a boy," continued the farmer, "that wants to go to business college."

"Ting-a-ling, ting-a-ling, ting! ting!"

"Hello! Yes, this is the Bogtown Business College. What do you want?"

A book-keeper? Sorry, but we just sent out the last young man we had who was qualified. The demand goes way ahead of the supply. Call next week and we may help you then. Good-bye."

"You want to see some of your college, do you? Well the sooner—"

"Ting-a-ling, ting-a-ling, ting! ting!"

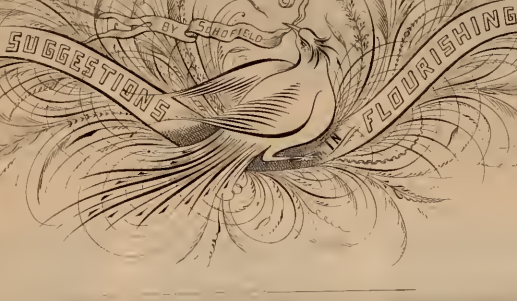
"Hello! hello!! Yes, this is the Bogtown Business College; who are you? Oh! Mr. Brown, cashier of the Bogtown Seventeenth National Bank. Type-writer! No. I am afraid we have no one in school at present who could—well, let me see—why, yes, we can send you a young man to-morrow. Will that do? Good-bye, Mr. Brown."

"As I am saying," continued Professor Inkwell, "the sooner you send your son here the sooner he will be ready for a position."

"Ting-a-ling, ting-a-ling, ting! ting!"

"Hello! hello!! Bogtown Bucket Shop? No, we can't send you a book-keeper like the two we sent you yesterday. Glad you like them and are going to raise their salaries to \$150 per month. Come in on Saturday and see what we can do, Good-bye."

"We have a great many calls from Bogtown business men, for book-keepers, stenographers, type-writers, clerks, cashiers,



LESSON IN HAND.

The specimens herewith presented are original in design, executed for the first time, at a single attempt and very quickly. However much time and thought may be given to the designing of an off-hand piece, its execution requires comparatively little time. To do a thing off-hand means to do it quickly, and when there is a great expenditure of time, be assured that much of the work is not off-hand but slowly and laboriously drawn.

The upper design containing the pheasant-like bird and lettered band furnishes an illustration of what is usually termed "pure flourishing." Aside from the lettering it requires no sketching or penciling, and is designed to serve as a copy for practice in reproduction without directions.

The piece on next page, our main study, also represents a pure off-hand design, though it consists not merely in a labyrinth of lines, but employs in combination a sufficient amount of off-hand sketching to give beauty and variety of design. Such scope and freedom should be encouraged and given all pupils of an advanced grade or to those capable of utilizing it, and for such is this lesson intended.

The first step toward reproducing any given piece that is at all intricate, consisting of more than one thought or subject, is to take it apart, or in other words to analyze it. Examining the design before us, we find it contains a bird, twigs, buds, blossoms, leaves, grasses, streamer and filling lines, and that its whole is in a diamond-like outline. We next notice that the bird's foot marks about the center of the piece, so that the whole bird should be thrown off-hand and at once completed just above the center point of your board or paper. You will find no marked difficulty between this bird and any you may have made, aside from the short tail and long bill, which liken it to the woodcock or snipe family. As our subject does not admit of entrance into special details upon bird-making, I would suggest a careful observance of proportion, naturalness and beauty of form. See that all parts correspond so as to present at least no marked deformity. Adhere to nature in all possible particulars. Many errors are made in this respect because of failure to conceive correct idea of each stroke or to know what kind of a stroke is required to represent nature most clearly; and, in failure to master the stroke so as to give correct expression to it. For instance, as the main strength of a wing lies in its forward part, the wing strokes can be made more natural as well as effective by means of short strokes brought forward as much as possible. Attend well to beauty of form, remembering the most beautiful is the most natural. Exercise care in making a shapely, well-rounded head, placing it

in a proper position relative to the body, in forming a foot that is natural and distinct, in giving life-like expression to the eye, but guard against so much precision as robs the whole of a natural poise and grace.

Bear in mind that no amount of shading, no collection of smooth lines, can make a beautiful picture, bird or otherwise, when the outline is defective. Beauty of form or beauty of line with reference to form is first in importance.

The bird completed, the next step is to locate the buds and blossoms, the twigs, leaves, and a few of the main grasses, noting their direction and distance from the bird, and to indicate them by sketching their outlines in part and faintly with pencil. Then sketch them in full with ink and finish with open and scant shading. The more off-hand you can make them the better will be the effect. The sketch or outer strokes of the grasses should be thrown on off-hand and the lighter or inner ones penciled more carefully to match without changing position of the pen. The streamer was an after-thought.

It may first be lightly indicated and then inked or thrown in incidentally like the one you see. Now, the main features of the sign are all represented and only the filling lines left to be thrown in to taste and with respect to the contour of the entire picture. First sketch the diamond outline, then flourish within its border to your best knowledge, adding any finishing touches or strokes that may have been omitted. Never mistake confusion for beauty; let there be some orderly arrangement of each line. Skill consists not necessarily in the number of strokes on a subject, but rather in what is represented by those strokes or how much can be represented with a few strokes. Not a little depends upon the design and the purpose of it. If the thought is to express nature more particularly, an open design is better; if to express art or pure ornament, more filling may be employed, and to secure a contrast much filigree may be pardonable. As a rule, however, it is better to err in the way of simplicity than in over-abundance of lines.

DESIGNING.

When you have succeeded in skillfully imitating this design or have rendered it more perfectly, the next step is to see how you can vary it so as to make a new design. By this I mean some new combination of what is already given or a renewal or addition of parts, according to some feasible plan and not as your thoughtless fancy may dictate. For instance, the outline might be changed to the form of a circle, an ellipse or a square by supplying appropriate corner pieces, or even be left irregular. Another style of bird may be substituted or the same made more elaborate and ornate or otherwise changed in position: the grasses and streamer omitted and flourishes supplied; a scroll and quill take the place of twigs and leaves of the flower.

The step which takes us to designing is a creditable and important one, since creation is far ahead of imitation. One of the best helps I know of in this direction is to make good use of your eyes. Learn to see as well as look. Many strum their eyes looking who never see. Suggestions abound on every hand which, with thought and care, may be wrought into many a novel and beautiful design.

FREDERICK SHIPFELD.

As this lesson is intended to be miscellaneous rather than elementary or serial, I will give only a few introductory hints previous to a regular study of the designs before us.

The positions usually taught for holding the pen are all good, but my favorite one is to throw all the fingers back of the holder and to leave the third and fourth out free, instead of curling them under the palm; the side of the hand near the wrist or side of little finger acting as sliding rest. In any instance, keep the wrist well bent back, as if trying to make back of hand touch the cuff or coat-sleeve. Adjust paper with left hand to suit stroke, and as often as occasion requires change position of arm, but never of hand or pen, except occasionally when making delicate parts like an eye or putting in filigree work. Keep the arm as light and the elbow as limber as possible. With a firm hold upon the pen throw on each stroke with a decided, swift motion; and it is often well to make several imaginary strokes previous to the real pen-stroke.

At first practice upon hair-line and lightly-shaded exercises to acquire freedom and regularity of movement, as well as delicacy of touch and accuracy of form. Making too long, hard, or heavy shades is a common fault; it is only too ready the motion, but like too much shading, spoils the pleasing effect. Pupils, in their love to see and feel, as it were, the ink flow from the pen, and in their admiration of some master-hand throwing off deep and heavy strokes, and their desire to imitate him, often mistake the flow of ink for real skill, and neglect just the practice which would give what they most covet. Persevere in the practice mentioned, cultivate a light, elastic touch and movement, know just what you are to do, then, confident and fearless, strike out, and you will soon develop the bold, forcible stroke so fascinating. Again, students are too apt to crave something new or pretty, rather than what is most helpful; too eager to attempt a whole before they can make a part. It is a great mistake to leave the elements hither mastered for something more to the fancy. Remember, a cover makes little headway, and that your success depends largely upon how well you master the fundamental principles. To produce the difficult, you must first learn to handle the simple. Having done this to at least a fair degree, you are ready to take a new step, the study of form, and to weave the elements into varied shapes. At first copy simple yet correct designs from acknowledged masters. Mount practice sketching leaves, twigs, flowers, &c., which later you may combine to advantage with your flourishing, and thus plant the seeds of originality and designing. This takes us to the

&c., and although we have over 1000 students in daily attendance, we can't graduate them fast enough to keep up with the de—

Ting-a-ling, ting-a-ling, ling, ling!
"Hello! hello!! The Bogtown Wagon Factory! Yes, we can send you a bright young man in two or three months. His father is here now making arrangements

Balked by a Perpendicular Signature.

It is not often that Henry N. Willey, the polite clerk at the Grand Pacific, is confounded by any gag or trick perpetrated by the would-be funny guests that quarter themselves at this popular hotel, but one evening last week he was compelled to own up beaten. A serious-looking

He always watches a man registering, and has accustomed himself to reading letters upside down, so that when he catches the first few letters of a man's name, he guesses at the rest, and when the guest has finished writing and looks up, Mr. Willey at once calls him by his name, though he appears to be looking at anything else but the book. In this way it makes no differ-

ence, and, might I ask your name?" "Oh, excuse me," said the stranger, "I neglected to finish my signature," and, taking up a pen, made a horizontal dash at about the middle and in between the first three pairs of uprights, when the signature read, "H. H. Hill." Mr. Willey owned that for once he was beaten.—*Chicago Tribune.*

Uncle Sam's Strong-Box.

A Glimpse into the Mammoth Treasury Vault at the National Capital.

The \$100,000,000 vault in Washington is the largest construction of its kind in the world. As it now appears it looks like a modern improvement on the old inquisition in Spain, Italy and Austria.

Descending into depths of the massive foundations of the Treasury, about 30 feet below the surface of the public thoroughfares outside, and crossing a dingy, dimly-lighted, bare apartment, a great square of steel, standing partly open in a steel casement, suggests the entrance to the new vault.

The door, about 8 feet high and 6 feet wide, is 6 inches thick, and weighs 3000 pounds, or 2½ net tons.

To move it on its tracks into its steel casing requires the desperate exertion of five men. A mechanical device is now being constructed to lessen the demand for this amount of muscle in handling the ponderous portal. A lock, 1 foot in diameter, resembling the highly-polished bottom of a dishpan, and operated through a combination of the most delicate mechanical appliances by means of a key, throws the powerful bolts into the slots in the frame, and a time-lock holds them there against anything short of blowing up the building by the roots, until the hour fixed for the morning rounds of the official custodians of the vaults.

Passing through the jaws of this monster of human contrivances against burglarious attempts, the chill, damp air and icky darkness suggest the strength and isolation of this vast treasure-box.

It is 85 feet long, 50 feet wide and 12 feet high, surrounded by massive walls of masonry and brick 5 feet thick. In the dim light of a candle the weird lattice-work of interlacing steel which forms the 16 cells, each 10 x 20 feet, may be vaguely seen. Around the inner cage leads a narrow corridor, where the custodian of the vault may make his rounds of inspection. Upon a transverse central corridor the cells open. Each door is fitted with an ingenious device for fastening, which will not catch until the door is entirely shut and the key removed.

Each of these cells will hold \$6,500,000, or 200 tons of silver dollars, or a grand total of 3500 net tons, equal to 100,000,000 silver dollars. If the corridors were used for storage this aggregate could be increased to \$128,000,000. Some practical idea of the extent of this treasure may be formed when it is realized that to transport it would require at least 1800 wagons

Silk Threads in Bank Notes.

The paper on which bank notes are printed is called "distinctive paper," being used exclusively by the Government for the printing of bonds and current notes. The mills where it is manufactured are at Glen Falls, Chester County, Pa. An agent of the Treasury Department receives the paper direct from the hands of the manufacturer, and every precaution is observed in order to prevent any loss. Short scraps of red silk are mixed with the liquid pulp in an engine. The finished material is conduced to a wire cloth without passing through any screens, which might retain the silken threads. An arrangement above the wire cloth scatters a shower of fine scraps of blue silk thread, which fall upon the paper while it is being formed. The side on which the blue silk is deposited is for the back of the notes, and the threads are so deeply imbedded as to remain permanently fixed. Each sheet is registered as soon as it is made.—*Rehoboth's Sunday Herald.*



By Fiedling Schofield (Photo-Engraved. See Lesson on Preceding Page.

for him to go to school. I will place your application for a book-keeper on file. Good-bye."

At this point of the interview the farmer pulls out his well-worn wallet and pays \$30 for a scholarship, promising to send his boy in on the morrow. While Professor Inkwell is showing him to the door *THE JOURNAL* reporter peeps behind the office desk—and there beheld the secret. An electric battery connected with the telephone and operated by a "button" under the Professor's foot.

ing individual, one who, it would seem, did not even know the nature of a joke, came in with satchel and umbrella, and taking the pen the ever-ready Willey always hands with a bow and a smile that twists his blonde mustache into acrobatic contortions, he made nine perpendicular dashes on the register. It may be said right here that Mr. Willey has the reputation of knowing everybody, but it is only his cunning that has earned it for him.

ence if a man comes there for the first time in his life, Mr. Willey will surprise him by putting out his hand and calling the proper name. On the occasion in question Mr. Willey was done up; he had never seen the man before and he could not make anything out of the straight lines. With his pet flourish he swung the register around and said: "What price room do you want, Mr. —, Mr. —?" By the way, what do those lines mean—

Shorthand Department.

All matter intended for this department (including shorthand exchanges) should be sent to Mrs. L. H. Pickard, 101 East 23d street, New York.

The Morality of It.

The "law of supply and demand" is a beautiful law in theory and a pretty effective one in practice. It is, nevertheless, an unjust law in some of its aspects, and often makes its injustice felt to the edification if not to the moral regeneration of those who enforce it unwisely. As a general proposition we will say that to employ a mature person at a rate of wages known to be below the cost of plain living is a moral wrong that must react upon the one who perpetrates it. Upon the principle that "something is better than nothing," and with the prospect of future advancement, it may be well sometimes to accept a mere pittance, and the employer in such case may be acting quite within the bounds of good business policy and fairness; but to reduce the employment market to the plane of traffic in commodities without taking the higher consideration into account is a species of wrong which it becomes not only teachers and philosophers, but those who purchase and those who sell service, to contend against and repudiate.

At the present rate of "turning out" stenographers from the shorthand schools it may be inferred that the market will soon be supplied, and when there is an oversupply the natural result must be looked for—either a reduction in wages or the highest degree of excellence in those employed to the exclusion of the incompetent. The latter alternative seems the most reasonable as well as the most desirable.

And, after all, there will remain a fair share of shoddy employers—those who look to quantity rather than quality, and to whom a dollar a week saved in wages will more than offset double the value in real service. The world will be without dealers in chromes and pinhead jewelry, and we may just as well settle our minds to the fact that the proportion of those who employ people to work will get them at the "bottom price," and run the risk of moral consequences.

It behooves those who are aiming to supply the public with good stenographers not to play into the hands of a set of sharp and unprincipled employers who rejoice in a possible glut in the clerk market, on the ground that it will enable them to keep down prices. There is nothing more common in the daily experience of shorthand schools than to receive requests from so-called business houses to have one or two stenographers kept for position. Usually such requests mean merely that the putative employer has a stenographer who is dissatisfied and deserves an advance in salary, and he wishes to be able to say to him (or her) that he can get the work done at less wages. This is the *argumentum ad hominem* that settles the business. The old stenographer is kept at present salary, and the innocent applicants have unconsciously helped to promote a scurvy trick.

It is not always easy to guard against this class of disreputable, but there is no necessity of being duped twice by the same individual. In the absence of a rogue's gallery to pillory these offenders, a little shrewd vigilance on the part of those who have services to offer seems to be called for.

Mr. Greve A. Graman, of Minneapolis, furnishes for this number some photographs of a shorthand script which does him credit, both in selection of matter and in mechanical execution. A key is given herewith.

The Type-writer.

Among all the mechanical inventions for which the age is noted—and in the production of which we Americans lead the world, as admitted by everybody except a few stubborn foreigners—none, perhaps, has more rapidly come into general use and popularity than the type-writer. The piece-written business letter has become the exception. The wise author has his manuscript carefully copied on a machine before he sends it to the publisher. The foolish author still clings to that scraggy style of penmanship closely resembling the tracks of a perambulator when which is supposed to go hand in hand with genius; but he chiefly craps rejection and bitterness. A young and unknown author who writes any but the best of hands improves his chances of acceptance 50 per cent. by submitting his burning words neatly written on a type-writer.

Used in this way, the type-writer has its slight drawbacks. Sometimes it is almost too plain. Those of us—and we are of the name Legion—who have never mastered all of the orthographic eccentricities of the English language had a trick when we wrote a doubtful word of writing it poorly—of making the "a" which we had a harking suspicion ought, perhaps, to be an "e" so that it would pass muster very well as either; and sometimes we slipped a quiet, unobtrusive dot over it, so that it need be—were coming to worst—it might slip in as an "e." This cost our consciences; there it was—if our correspondent called it wrong it was his own fault—*honi soit qui, &c.* With the type-writer nothing of this kind is possible, but—God tempers the wind to the shore lamb—we can, and usually do, ungallantly lay all such errors at the door of the young lady who, unfortunately, so far is obliged to bear the same name as the machine she operates.

The type-writer has its limitations. It was only a few months ago that a Boston young man was proudly rejected when he proposed to a young lady with a type-written letter. It was his own fault. The telephone is the very thing in these things. It was a New York young man who rang up the object of his affections with the telephone while a rival—a youth from Philadelphia—was trying to entertain her in the proposed, was accepted and ten minutes later sent a distinguished messenger boy a card with the message: "I have just rejected you." This was exteriority; the lady recognized it. The Boston man's effort was simply rashness; he might as well have given his lawyer power of attorney and sent him to ask the "how, sweet question." The type-writer will, perhaps, do in everything save in the office and affairs of love.

To become expert with the type-writer in original composition requiring much thought is, we are given to understand, somewhat difficult. After all, we doubt if good poetry can be written on the machine. But this does not hinder the poet from copying his poem on the type-writer, and the *Tribune* takes it upon itself to speak for the great army of editors and ask him to do so. Shakespeare could not have written "A Midsummer Night's Dream" on a modern type-writer; the jingling of the bell at the end of each line would have disturbed him; he would have cast it away before the second scene and returned to the goose quill, though it might be admitted that he needed a type-writer about as badly as any one. Judging from his autograph, it would seem that he must have lingered pretty well toward the foot of the writing class at the Stratford-upon-Avon school. We suspect that it was a good thing for Shakespeare that he never tried to get his living by running a college of penmanship. Talents differ widely; Shakespeare was a "diamond," yet his signature might frighten a third person coming upon it suddenly. There are pro-

fessors of writing here in New York who can make beautiful penmanship birds and scrolls and capital "W's" and "H's" with feathers on their legs, still they cannot write a couplet.

The type-writer is constantly growing in favor, and it deserves. The time is coming when it will amount or quite as much supersede the steel pen as has the good gray goose quill.—*The Tribune.*

The Philadelphia Stenographers' Association.

This association was organized April 5, with Francis B. Hisey as president and Henry C. T. Hisey as secretary. It is composed of practical stenographers. Any stenographer who has used shorthand for practical purposes for six consecutive months or is able to write 75 words a minute and read it correctly is eligible to membership.

The association intends to have club-rooms located in the central part of the city, to meet every evening in the week, when members of the association can meet for social purposes or for study.

Rooms are to be provided for dictation, and the writer will be graduated to suit the needs of members. An employment bureau is to be established, through which positions will be obtained for members, the system being to tender eligible positions to the unemployed, and in case there are none, to the ones receiving the lowest salary. The rooms are to be furnished with all the standard type-writing machines. From time to time debates, mock trials and addresses by eminent members of the profession will take place at the rooms, and the association affords opportunities for *verbalism* reporting, but are also interesting and instructive.

The business affairs of the association are conducted by an executive committee, whose official acts are subject to the approval of the association. Elections are held every year, and the members, male and female, are eligible to office. No officer or member receives any salary, nor is there any charge for obtaining positions.

The initiation fee is two dollars and monthly dues fifty cents.

At It Again.

We have it now in the form of a duplex writing-machine, that rolls off 192 words in a minute, just like falling off a log, with a possible 250 in the near distance. It is called "The Deans," and is manufactured by Miss Clarke, of Des Moines, Iowa. The operator is very modest, and claims all the honor for the machine. Until the return come in we shall persist in thinking it is the girl. There are lots of smart girls in the "hottidest West."

The Girl Who Will Get Lett.

If business men need stenographers are to have their pick—and they most surely are—then of two applicants, one of whom can spell correctly and be able to correct ungrammatical English, and the other cannot the one will be taken and the other left. If one can write good business hand, construct a letter both in form and matter, whether from dictation or from a brief intimation, and the other cannot, the one will be taken and the other left. If one is neat and ladylike, prompt and courteous, efficient and uncomplaining in respecting vulgar language, and the other not, the one will be taken and the other left.

Mr. J. H. Williams succeeds Forest and Cook as proprietor of the University School of Shorthand, and publisher of the *Standard Stenographic Magazine* at Des Moines, Iowa.

We have reprinted the shorthand portion of *THE JOURNAL* for June-July, 1887, which was missing from a number of sets of the *Journal* and its subscribers' lessons. Purchasers of these sets who did not receive their full complement of papers may have the missing numbers supplied by sending postal orders for special second-hand premium announcements see page 72.

Key to Mr. Gramman's Script.

WORK BETTER THAN GENIUS.

In the established order of things work and progress go together. Advancement is often of slow growth by reason of surrounding circumstances, yet under the most unfavorable conditions systematic energy will force its way.

The stream near the fountain is easily obstructed. By its unceasing flow, how-

ever, it gathers momentum sufficient to sweep away barriers and in a large volume flow over the rocks.

In manly maker work, whether of brain or muscle, continuous and well-directed, will triumph over obstacles and march forward to success.

Toilers are permanent builders; they lay a good foundation. The trained eye discerns beauty in rude marbles which the trained hand makes into statues of surpassing loveliness. Art is something more than genius or inspiration; its creative forms in their highest type are the result of long years of preliminary study and toil. The old masters, whose paintings are the wonder and study of the world, have won their fame and glory not so much by their creative genius as through the patient labor and devotion bestowed upon their art. They not only studied the anatomy of the human form, but nature also in all her moods, and as a result they threw upon the canvas faces and forms of almost divine beauty, clothed in colorings as natural as glowed in earth or sky. Genius is a gift to be appreciated and prized; but if, like an untamed colt, it is left without the guidance of the hand of a mild and crafty trainer, it will become a wild and erratic. Genius uncultured is like a meteor flaming for a moment in the sky and then suddenly disappearing in the darkness of the night. Work is the civilization of the soul. It is like the sun traveling in the greatness of its strength, shining more and more unto the perfect day. Work is the genius of civilization. It is the power that gives moral force in nature and in trade. It is the philosophy of progress. They who would gather the fruits of riches and honor must toil and wait, for work will always with success.

[The following open letter is being sent out by the secretary of the Metropolitan Stenographers' Association, for the purpose of acquainting the profession with its purposes, purposes, and methods.—*Editor.*]

Mr. HENRY BROWN, New York City.

Dear Sir: I am glad to hear of your favor of this date, in which you ask for information in regard to the Metropolitan Stenographers' Association. In reply I beg to say that the association is a body of practical stenographers duly incorporated under the laws of this State, and was organized about three years ago. Its chief object is to protect the interests and interests of its members. Of the many societies of this kind started in New York, this is the one that has lived and prospered. From a modest start, it has now become a potent factor in shorthand affairs in this city, while about it has the reputation of being the body of men who are the most active body of its kind in the country. Any stenographer of good moral character of either sex may become a member. A list of rooms where we meet and the members has been passed, which is open to all who wish to meet for the purpose of taking dictation to increase their skill and capacity. We are a body of men that is effected by the employment bureau, through which places are found for members without charge of any kind. All the leading styles of shorthand have been placed in the rooms and are free to any member. There is also a well-filled library, which contains all the text-books on shorthand and stenography, and of standard library works. From time to time debates, mock trials and lectures by well-known members of the craft take place in the rooms. The good work attained by the united efforts of this body with its present membership shows what can be done when the majority of the stenographers in this city are united. No one connected with the association receives a salary, and its affairs are conducted by a board of trustees, who are elected by the dues. The fee for joining is \$1 for the first year and \$1 per month, while for ladies they are only 50 cents per month. The rooms are open every evening, except West Twenty-first street, where I will be glad to have you call at any time. If you wish to bring your note-book along and spend an evening at the association, you are invited to do so. During the season a series of speed contests will take place in the rooms, and prizes will be given to the most successful. The contest is to be confined solely to members. I suggest that you call at the rooms, and see for yourself, and you will get a better idea of the work, and will find out that it is possible for me to give you in this way. Very truly yours,

F. M. APPLEGATE, Secretary.

1

3

2

Another	myself
any	other
do	over
found	own
go	send
he	held
	there

4

~~~~~ Much better than German. ~~~~~

*Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation is dense and fills most of the page.*

German Dir

## Teaching Writing in the Public Schools.

BY F. J. TOLAND, CHICAGO, ILL.

Awarded Second Prize in THE JOURNAL'S Prize Competition, No. 2.

How to teach writing, especially in public schools, is a problem of more or less interest. Copybooks, "key" charts, compendiums and mechanical aids have been thoroughly tested, and the best result thus far obtained has been a slow, mechanical imitation of the copy, devoid of character, unfit for business purposes and degenerating into an illegible scrawl whenever pupils are forced beyond the small's pace at which it was acquired. And this will continue to be the universal and inevitable result until finger movement, tracing, drawing and minute and senseless analysis are abolished from our public schools.

"Writing for business should be constructed in the plainest manner possible; it should be written with a free, rapid movement, be of medium size, with but little shade and no flourishes." This description of practical writing is accepted as correct by all experienced teachers of writing, but before writing possessing these essentials can be secured intelligent physical training must supersede the laborious and futile methods now employed. The majority of poor writers are not so because they are ignorant of form, but because of their inability to control the muscles used in writing. This being the case, the teacher who advocates or permits movement to be sacrificed for form, or who fails to make control of the muscles used in writing the prime object of the writing lesson, is negligent of his duty and guilty of gross and inexcusable injustice to his pupils. To all teachers what they should do is of but little value unless accompanied by instruction adapted to their requirements, and of such character that they understand and can apply it. I will therefore endeavor to give such instruction as will enable them to avoid or correct the common errors in writing, and try to simplify the work that they can teach writing successfully and with ease to themselves and pupils. An investigation of this subject will convince any one that the failure to teach writing in the public schools is not because of the teachers' ignorance of form, position, movement or penholding, but because of their inability to discover the cause of errors, or, having discovered the cause, furnish a practical method of correction. I will therefore depart from the time-honored custom of minutely describing penholding and position and advancing learned and scientific arguments in favor of a certain movement, and endeavor to aid the teacher by explaining the cause of the most common mistakes made by pupils, and giving methods by which they can be avoided or corrected.

## POSTURE.

When the desk is too high pupils will, in trying to assume a correct position, elevate their right and drop the left shoulder. The hand will rest upon its side instead of the third and fourth fingers, head will be turned sidewise and brought too close to paper; pupil will sit upon edge of seat, and grasp desk with left hand. Result, finger movement, inability to slide hand to the right, crowding of medium length wrist to frequently lifting pen, or running left "down hill," cramping and pain in back of hand and wrist, as shown by pupil pausing and rubbing hand and wrist. Correct by giving pupil suitable seat, or by raising seat with books or box.

Where desk is too low pupils will bend legs so as to bring them under the seat and rest upon toes. By doing this the body is thrown far forward against the desk, arm spread out and unsupported by the body. Result, pupil easily fatigued, slow, heavy

writing, arm lifted and position changed almost every time a word is written. Correct by changing seat, or raise desk with books, so it is a physical impossibility for pupils to assume and maintain correct position where desk is not proper height.

## PENHOLDING.



The accompanying illustration shows both regular and allowable positions. Rolling the hand too far to the right is the most common fault. Where this is not caused by the desk being too high, or ignorance of correct manner of holding the pen, it is simply a matter of habit or carelessness. Correct by drilling upon oral exercises, slanting back or to left of vertical, without

securing the sliding strokes. Pupils should be instructed to notice the position of the hand closely while using the stick, then remove the stick and try and retain position. A few trials will give the desired position, and an occasional word of warning will be sufficient to confirm even the most careless. Should the pupil experi-

ence difficulty in keeping the stick in position, a string, strip of cloth or strap, passed over the hand as in illustration, will obviate that difficulty. Cramping the fingers, squeezing or pinching the holder, is caused by using short pieces of chalk at the blackboard and slate and lead pencils in other written work while the muscles are weak and undeveloped; or by using tin or nickel-plated holders, which are too smooth to hold in position without an

exercises. Elevating the elbow will cause the pen to catch, and the arm tries much to move the elbow, shoulder or wrist is stiff or not working freely. The pupil can work neither rapidly nor gracefully, and the work has a stiff, constrained appearance.

Pupils must understand that movement must be rapid from the start, and that motion must follow as well as precise execution. Stopping or hesitating without a preceding or following motion gives the writing a rough, irregular and unfinished appearance.

With pupils under 12 years of age but little should be said about movement, as they are very apt to misunderstand the instruction, and by devoting too much time to large exercises, neglect the small letters.

They should, however, be drilled daily upon the slide drills until they can write across the page without extending or contracting the fingers. Then, in connection with regular work, drill upon small loop letters, making them proper size, then double the size, and finally increase to three times the proper size. By following this method it will be but a short time before pupils will have sufficient development of muscles of the hand to secure the correct movement in all simple letters.

## MISTAKES IN FORM AND SPACING.

In oval exercises pupils will frequently make oval narrow, base and neck at top; this is caused by making down strokes with finger movement; making ovals wide at base and narrow at top is caused by using fingers in up strokes. Correct by drilling with arm free from desk.

Irregular spacing and height are caused by bunching the fingers underneath the hand, using finger movement, or allowing the third and fourth fingers to remain stationary instead of moving in unison with the pen. Correct by drilling upon small v and connected until pupil can slide hand across the page without lifting the pen. Curving down strokes in upper loops is caused by leaning upon arm, rolling hand too far to right or because the arm is not drawn far enough over edge of table. Curving lower loops, same cause or because wrist rests upon desk. Leaving a, d, g and g open at top is caused by carrying pen far enough to the left before descending. Correct this and all mistakes in form by making incorrect letters three times their proper size and running to the opposite extreme of the fault. To illustrate, a is left open at top; cause, not enough curve or slant in first down stroke. Correct by making a as large as a cap and carry first down stroke at least three times as far to the left before descending as it should be carried to secure correct form. Making angles where turns should occur, and vice versa, is simply a matter of carelessness. Observing the following rule will correct these errors. When angles are desired, the pen must stop; where turns are desired they should be made as short as possible without stopping the pen.

## SUGGESTIONS AND RULES.

The most suitable time for the writing lesson is the last half of the first hour in the morning or afternoon—writing session preferred. Too much cannot be said against the custom of giving the writing lesson immediately after recess. The violent exercise generally indulged in at recess wholly incapacitates pupils from securing good results in writing for at least fifteen minutes after being called to order. Where time is taken just before recess, or soon, the pupils are always more or less nervous and anxious to be at liberty. The teacher will therefore secure much better results by using the time already suggested. Lessons in public schools should not be less than thirty minutes each day in high school, grammar and junior grades. In the intermediate, secondary and college grades twenty minutes each day will be sufficient, as young pupils tire easily, and when once they lose interest in the subject they cannot be brought to too perfect; but when lithographed, copper or steel engraved copies are used pupils should be informed that the beautiful copies are simply reproductions of the engraver's skill, and that the "whole-arm capitals" were originally executed with the fingers; that such forms cannot be executed with any degree of certainty by professional penman; but that they are models which, if closely studied, will give the pupil a clear conception of the correct form and beautiful proportions of letters for legibility. That studying the form of a letter does not mean drawing it mechanically or tracing it. That thorough knowledge of form must precede its execution, and that, having a thorough knowledge of form, copies are unnecessary.

*Wichita, Apr. 20, 1899.*  
This is a sample of every day writing such as the business world demands of young men and young women who seek employment as clerks at bookkeepers. The kind that Business Colleges must give their pupils at the time they leave the College walls in order to be successful. It contains the only necessary elements viz: legibility, rapidity and can be taught in the quickest and easiest manner.

Respectfully,

E. H. Robbins

Business Letter by E. H. Robbins, Southwestern Business College, Wichita, Kan. (Photo-Engraved.)

changing position of body or paper. This will cause the pupil to place the elbow further to the right, and by so doing turn the hand to correct position. Should this fail, have pupils procure a round stick about the size of their index finger, and sufficiently long to project about 14 inches to the right and left of the hand, to be held as in the accompanying illustration.



This will prevent the hand from rolling, keep the wrist free from desk and assist in

effort. This can be corrected by hollowing out small places on the holder where the thumb and fingers should be placed.

With young pupils, keep thumb and fingers in their proper place by passing a light rubber band over the work joints, and use the possible, abolish pencils. During writing hour, and use elastic pens. Slate pencils should be worn or cloth-covered.

A rubber "eleve" on penholders and pencils, or where that cannot be obtained, giving the holder a light coat of glue, and then wrapping with yarn, or covering with a woolen or velvet cloth, will prove of great assistance in enabling the pupil to hold the pen in correct position. There are many other minor faults in penholding, but the methods herein given will correct them, as the errors are the same in nearly every instance.

## MOVEMENT.

There are but few, if any, mistakes in learning movement that cannot be corrected by rapid practice upon suitable





## 32 BROADWAY (near Fulton St.), New York

New York, May, 1889.

By A. E. Dewhurst, Pen Artist, Utica, N. Y. (Photo-Engraved)



J. B. GRAFF, pen artist, Philadelphia, writes to say that he would gladly enter









## BY H. W. KIBBE,

Fill in the sloping lines back of the letters and then proceed at pleasure to the finish, with such other lines as seem necessary to produce the desired effect. Outline the letters very carefully with pencil, and when working with the pen and ink be careful to not make such mistakes as you see illustrated in the tongue of Q. This we count a graduating exercise in lettering, but shall give you one or

A spring whose water is a perfect writing fluid has been discovered in Michigan. Now all that is needed is the discovery of a lake of writing paper, a mine of postage-stamps and a quarry of steel pens in the same vicinity to make that portion of Michigan a "literary center."—*New York Mercury*.

Violet ink is becoming distinctly the author's ink. It is curious how general the use is spreading among authors. The poet Whittier rarely uses ink of any other color, and manuscripts or notes from his pen in black ink are only occasional. Mr. Howells is entirely given to employing violet ink in all his work, and Julian Hawthorne only uses black when his favorite ink is unobtainable. Business and social letters written by the *Century* editor, Richard Watson Gilder, are invariably in violet ink. Charles Dudley Warner's passion for the

STUVW

By H. W. Kibbe, Illustrating His Lesson Accompanying (Photo-Engraved)

5 + 7½ = 12½. So say the arithmetics. We have discovered a trick, however, worth two of that. "Ames' Compendium" (\$5), added to the "New Spencerian Compendium" (\$7.50), would naturally cost the purchaser \$12.50. We are still supplying them, however, for

to secure a beautiful Motto, such as "Home, Sweet Home," "Rock of Ages," "No Cross, No Crown," &c., executed in four colors with an automatic shading pen,  $\frac{3}{4}$  inch wide, for 50c. Extra Heavy Bevel-edged Cards, written, 20c. dozen; blank, 15 to 18c. per pack. Send for circular. Address

For a SILVER QUARTER I will send a set of capitals, a flourish for set-up-book, your initials combined in a dozen styles and a personal letter; also several engraved specimens of engraving, flourishing, &c. A SILVER HALF contains two sets of the above, and a floating from the copy for \$1.00. CRANDLE'S COMPENDIUM OF COPY SLIPS (dressed pen-work) contains a carefully graded set of copies, capitals and small letters, invocations, verses, business forms, and a tabulation for the purchase of the above, all containing his initials combined in many beautiful styles. This work is not surpassed in quality or quantity, and is mailed to the address for a postal note worth 60 cents. Address—

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**M** is the greatest aid ever invented for ruling lines on cards, wedding invitations, &c., that may be instantly removed without leaving any trace behind. Sample, with full directions, only 25 cents. Flourished design, 25 cents. Your name on 12 cards in my best style only 15 cents. Circulars free. **M B MOORE** Morgantown, Ky.

**A** Cards in many colors, each card bearing a correct representation of some eminent P's of Home, a fac simile of his Autograph, and a Choice Quotation from his works in Aristotic Lettering. The twelve authors are: Shakespeare, Byron, Scott, Burns, Moore, Tennyson, Longfellow, Bryant, Whittier, Holmes, Emerson and Hawthorne. Each card different. Size, 6x9 1/2. Sold only in sets. Price per set of twelve cards, 25c. Same in book form, pebble-board covers, fancy tassel, gift 40c, 50c.

Above was Photo-Engraved, and gives an idea of my writing. To introduce my work will send 1 DOZ. CARDS for 15c.; 1 SET CAPITALS, 15c.; 1 SPECIMEN FLORENCE WHITING, 15c. The three for 35c. *Write full name*. I want buys to send 12c. for my sample book and take orders. Address H. I. McHEADY, 38 River Avenue.

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[illegible]

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H. W. KIBBE, Pen Artist,

Instructor in Pen-Work, Dealer in Penman's Supplies and Publisher of Alphabets.

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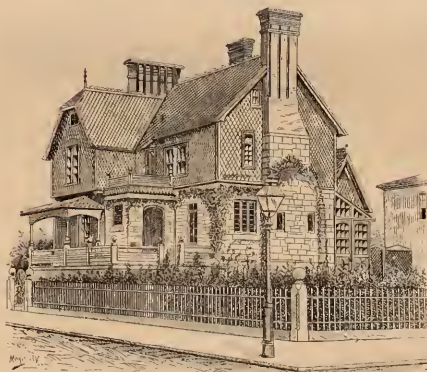
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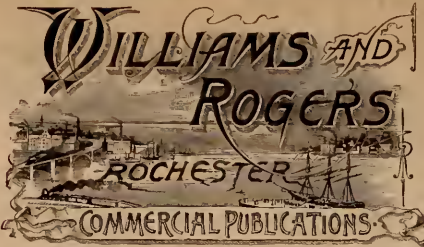
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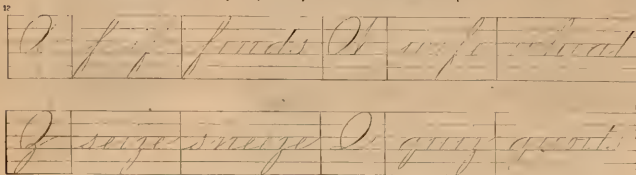
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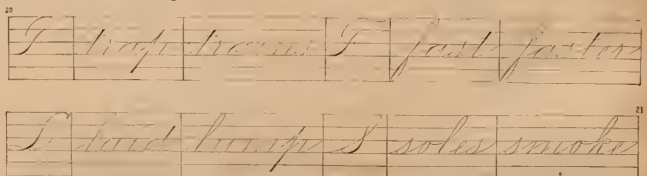


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DEVOTED TO PRACTICAL AND ORNAMENTAL PENMANSHIP.

Published Monthly  
at 202 Broadway, N. Y., for \$1 per Year.

## PENMAN'S GAZETTE.

Entered at the Post Office of New York  
N. Y., as Second-Class Mail Matter.  
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D. T. AMES, EDITOR AND PROPRIETOR.  
B. F. KELLEY, ASSOCIATE EDITOR.

NEW YORK, JUNE, 1889.

VOL. XIII—No. 6

### Lessons in Practical Writing.— No. 3.

BY D. W. HOFF, SUPERINTENDENT OF  
WRITING IN THE PUBLIC SCHOOLS OF  
DES MOINES, IOWA.

(These lessons were begun in the April number of THE JOURNAL. Back numbers 10 cents each.)

#### Position Studies.

Penmen may differ as to which position at desk is the best, but any physician will say that the "front" is not only the *strongest* and most *comfortable*, but the most *healthful* (see cuts 1 and 2). Every line in these figures is indicative of strength, comfort and endurance.

We never permit pupils to assume the "right-oblique" or "right-side" positions. Either of these causes the lower part of the spine to bend to the left, owing to the curved slope of the seat (see cut 3); forces the left elbow off the desk, thus removing the prop from the left shoulder, allowing it to fall two or three inches lower than its mate, curving the upper part of the spine to the right, and bringing the weight of the body on the right arm, thus impairing its action.

Again, a sloping desk lowers the left-hand end of our rulings. In order, then, that each eye may view the work from an equal distance, the head is inclined to the left, its weight producing a constant strain upon the muscles of the neck and constraining the curve in the spine.

We are expected not simply to equip pupils with a position which may be endured for a few minutes, but with one that may be carried into the business office



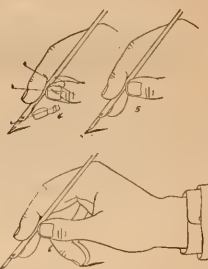
THE HAND.

That position of the hand which admits of the freest action of the fingers is in all cases most advantageous, especially for children. They must depend wholly upon their fingers to construct letters until muscular development and mature judgment render forward and backward

when another is introduced and made the specialty for the next week, and so on, until the complete hand has been developed. The aim is to retain each point when once attained.

To keep the matter constantly before the pupil, we sketch first that portion of the thumb and forefinger seen in cut 4,

Position *b*, to cut 4, is the position we aim to secure. Position *c* is quite a prevalent mistake with young children. As a corrective we sketch the thumb as in position *a*. This soon reaches the majority. The minority receive special treatment



during our molding process, which consists of taking the child's hand and pressing each misplaced finger into position (never by superior force, but by a gentle persuasive pressure). In no case do we round our instruction complete unless pupils understand the reason for and advantage of the position required.

#### THUMB THE KEYSTONE.

The influence of the thumb upon hand



and used for hours at a time, day after day, and yet neither endangers health nor inflicts bodily pain. Habits of position formed in the school-room are rarely changed in after-life. For these habits the teacher alone is responsible.

The "front" position levels the feet (the lower braces), the hips, the elbows (the shoulder props), the shoulders and the head, leaving the spine straight.

and rotary vibrations sufficiently easy to be susceptible of control. Until then "muscular" movement is a physical impossibility.

In teaching pen-holding we first pose the hand as in cut 6, at the same time giving general instructions as to the details of its position. Then a single item is introduced and made a subject for special study and practice for one week,

calling special attention to their relative position. The next week we add the tip of the second finger as in cut 5; next the third and fourth; then the wrist (cut 6), and finally the fore arm and elbow. This is done in every room in the city. Many of these hands will measure three or four feet in length. The average time required to make these sketches complete is about five minutes.

positions can hardly be overestimated. It leads the same support to the fingers that the keystone does to the arch. Its position relative to the fingers determines their curvature and capacity to act, also the slant of the holder, and the consequent liability to shade. If it is placed too near to the end of the first finger, in cut 7 & 8, the reaching capacity of the fingers is limited to that of the thumb. Their action is

also less elastic than when the thumb is raised, as in cuts 9, 10 and 11. Now, if you will place the thumb low, and reach forward and back as far as convenient, not to move the arm, then repeat the experiment with thumb high, as in cuts 10 and 11, you will find the reaching capacity nearly doubled in the latter case. The further back you reach in the former case



the more the grasp tightens (see cut 8); but in the latter case the holder reaches toward the end of the thumb, and the action is absolutely free from friction.

Cuts 12 and 13 show that the relative position of the thumb and first finger determines the direction in which the latter



must bend and the degree of its curvature. The lower the thumb the more the hand bends inward; the higher, the stronger the outward curve. In nearly every case the slant of the lower joint of the finger and that of the holder correspond (try it).



If the ball of the thumb presses the holder, pupils are more apt to squeeze it than if the pressure comes against the end of the bone, as in cut 6. It requires more pressure in the former case to produce pain than in the latter, and greater effort to pro-



duce the same pressure, owing to the position of the thumb. (See 7) Then, too, in contracting the fingers the end of the thumb rocks against first finger, thus impeding its action (try this). The inbending of either thumb joint prevents its action and lessens



the reaching capacity of the fingers. (Have you tested this?)

If the end of the thumb is placed nearly on top of the holder the result is an oblique downward pressure. This presses the holder over against the end of the second finger and that part of the first nearest the knuckle, while both are bowed up at the center. The holder thus forms a brace across the base of the arch, preventing any action of the fingers save that allowed by a slight giving of the muscles against which it is held (slide after incision).

The end of the thumb should strike the holder squarely at such an angle that it will point directly through the center of

the fingers at the first joint, and with both its joints bent outward. The holder should rock over the end of the thumb, as in cuts 12 and 13.

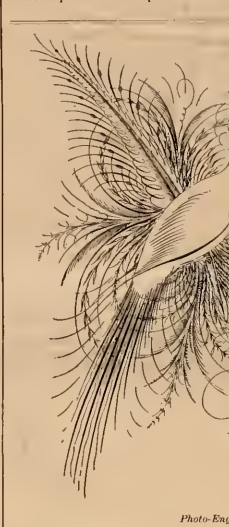
It is the office of the second finger to drive the pen forward and strengthen the



first. The first pulls the pen back. The third and fourth constitute a sliding-gauge, not "rests," to steady the hand and regulate the pressure at pen point. They must be curved back to allow the pen fingers full play. The lower the wrist falls the stronger the pressure, and the less the liability to press down at point of pen. The wrist must *never* be

The elbow should protrude from one to one and a half inches over the edge of the desk nearest the pupil, and the arm-rest should never be shifted. Move the paper instead.

We require the same positions in all



grades, but the movements differ in primary, intermediate and advanced grades, as will be seen by our next.

#### The Portraits on American Bank-Notes.

It would perhaps be difficult to tell whether the frequency of circulation or the value of the note determined the relative esteem in which our Congress held the various men whose faces appear on our National currency. The following list tells what portraits are on the different notes: On United States—\$1, Washington; \$2, Jefferson; \$5, Jackson; \$10, Webster; \$20, Hamilton; \$30, Franklin; \$100, Lincoln; \$500, General Mansfield; \$1000, De Witt Clinton; \$5000, Madison; \$10,000, Jackson. On silver certificates—\$10, Robert Morris; \$20, Commodore Decatur; \$50, Edward Everett; \$100, James Monroe; \$500, Charles Sumner; \$1000, W. L. Marcy. On gold notes—\$20, Garfield; \$50, Silas Wright; \$100, Thomas H. Benton; \$500, A. Lincoln; \$1000, Alexander Hamilton; \$5000, James Madison; \$10,000, Andrew Jackson.—*Christian at Work.*

THE JOURNAL is great, and has the support of the entire writing profession. It still stands at the head of the list as the leading penmanship publication in America. There is no doubting this fact, and there is no use in suppressing the truth.—*Writing Teacher, Richmond, Va.*

#### Lesson in Flourishing.

BY M. B. MOORE.

Off-hand flourishing, although disparaged and even denounced by some of our business educators, and even penmen, I regret to say, is an accomplishment which any one may well be proud of—not only as an accomplishment but when considered from a financial standpoint as well. As long as there is a demand for embellishment and the beautiful in art, off-hand flourishing will continue to grow and have a host of warm friends and advocates who can truly appreciate its value as only those who have thoroughly mastered it can. Of course, like all other classes of art, it has its place and must not be condemned, and the business writing and things with which it has no connection. Nor does it deserve to be cried down simply because it does not happen to be essential to the acquirement of something else. It is decidedly the most available means the itinerant penman can employ in making attractive displays for writing-chases and card-stands, and should any doubt his ability to execute the designs he exhibits it is only necessary to dash off one right before their eyes to convince the most skeptical of his skill. It will require but a few minutes to do this, and yet it may be the means of securing several students that would otherwise have been lost.

While objects in nature cannot be truth-

fully represented by pure flourishing alone, it can, in connection with a little pen-drawing, be made to represent any animal or bird so completely that no one need be in doubt as to what class it belongs, and the effect is most beautiful when the subject is well rendered. As an embellishment it may be used around lines of lettering in expressed designs, for borders around designs, in connection with pen-drawing, &c., with very pleasing results.

These are only a few of the uses to which flourishing may be applied, and, to say nothing of its value to the student who wishes to become a professional penman, in adding grace and beauty to his professional writing, should justify any one in mastering this branch of pen art.

In learning any art the first great requisite is good materials, without which we cannot hope to obtain the best results. Next we want to know how best to use them in order to attain the object in view. The former is easily supplied, as good pens, ink and paper are now placed upon the market at prices within the reach of all. But the latter will require more time and the student must have a good supply of will-power, patience and perseverance to carry him safely to the heights aimed at.

Use a good, elastic steel pen, like or similar to Gillett's No. 604 E. F. Arnold's Japan ink, diluted with a little Arnold's writing fluid to make it flow, is decidedly the best ink with which I am

acquainted, and has the special advantage of not rubbing off or sticking to another piece of paper or the fingers when damp or wet. I use the ordinary straight holder with bulge, as shown in cut. A good quality of flat writing-paper of about eight or ten pound weight should be used for practice. Select a quality with a good, firm surface, slightly grained, but not rough. Avoid soft papers and those having a sleek, glossy surface; they are not fit for practice, no matter how high they may be in price.

Having laid in a supply of the above, we are now ready for practice, and consequently want to know what position to use and how to gain control over the muscles of the right arm, in order that the idealistic forms pictured out in the mind may be truthfully reproduced on paper.

There are two ways of holding the pen, both good and used by many expert flourishers, and therefore I do not pretend to say which is the better of the two, but will leave it entirely to the discretion of the student, suggesting that he try both and adopt the one that appears the more natural and with which he can produce the best results. The outline drawing shows the one I use. The other having already been illustrated in these columns many times, it would be superfluous for me to introduce it here.

By referring to the drawing you will observe that the pen is held between the thumb and first and second fingers. The thumb being bent slightly outward at the



Photo-Engraved from Original Executed by M. B. Moore, Morgan, Ky.

first joint, just about the same as when it and the ends of the first two fingers are allowed to drop together in their natural position. In making heavy strokes or shades the pressure is imparted to the pen by a slight action of the thumb, also by a downward pressure of the hand, which is gradually relaxed as the shade emerges into a hair-line, which requires very little or no pressure at all, the weight of the fingers and thumb being sufficient to keep the holder firmly in place. The third and fourth fingers should be well curved in toward the palm of the hand, the end of the little finger being seen just a little forward of the second joint of the thumb. The whole arm movement being used, the hand rests only on the side of the little finger, from first joint to tip of nail. In some cases the finger-rest cannot be used on account of blotting the shaded strokes, and then the rest is extended to the hand, on the under side, near the wrist. In making designs it is often necessary to use no rest at all, save that of the pen's point as it glides over the paper, which requires a very delicate sense of touch in order to prevent the pen from hanging in the paper, which might cause serious results. A flat-topped table is generally preferred, and the student should sit squarely in front of it, with the body erect, slightly inclining forward from the hips, and the feet flat on the floor, the weight of the body being thrown upon the left arm.



*By M. B. Moore, Illustrating His Lesson on Flourishing (Photo-Engraved).*

The consumption of lead-pencils in this country is estimated at \$250,000 a day. This is at the rate of one per day to every 100 population, or about 78,000,000 a year.

## Shorthand Department.

All matter intended for this department (including short-hand exchange) should be sent to Mrs. L. H. Packard, 101 East 23rd street, New York.

### Speed at the Wrong End.

Nothing is more unfortunate—had almost said more American—than the habit of unorthogousness. It is particularly so in matters of learning. The habit of unorthogousness comes through the practice of unorthogousness, and the practice comes often through an honest desire to achieve rapidly. The same individual who never has time to read, who gets off to the street-car when in motion, who lets his shoes go without blacking because he "hasn't time just now," and who never reads an article or paragraph in the paper through—this is he (or she) who grows to be slovenly in work and inconsequent in action—who cannot see the sense in being "so awfully particular about little things," and who, as a consequence, must fail in big things.

These remarks apply with peculiar force to the learner of stenography, and recognize the false notion which some learners have concerning speed. No doubt speed is desirable to a certain point essential, but speed is not everything, and there may be a sort of speed that does not deserve the name; that kind, for instance, in shorthand that is too rapid to be read. There are students in short-hand who can write, by the watch, from 125 to 150 words a minute, and yet cannot read more than 15 or 20 words a minute. That is unfortunate, and in the cool, unbiased opinion of an employer would be a serious detriment to progress, if not to salary and continuity. The trouble with such students generally is that they get their speed at the *wrong end*, and, in consequence, rapid reading is the first importance that correct forms be made—forms that mean some exact thing, not any one of a dozen things; forms that can be read as far as possible without reference to their "connection." A vivid memory and good guessing powers are valuable helps to a stenographer, and even the ability to substitute other words for the main thought may be appreciated; but these do not make the *verbalist* writer, nor can they atone for the lack of literal rendering.

All of which is to say that the rule for the beginner in short-hand is to *make haste slowly* at the start, in order to make haste rapidly in the long run. The slovenly habit of making doubtful forms, relying upon memory or "gumption" to so supply the doubt, should be strenuously resisted by the beginner, even if permitted by the teacher. Those pupils who quickest and most surely attain speed in short-hand are they who never conclude that they have *written* anything unless they can read it.

### Girls to the Front.

The class in stenography and type-writing of the General Society of Mechanics and Tradesmen of the City of New York offered for graduation, at their rooms in East Sixteenth street, on Friday evening, June 7, thirty bright young ladies. The occasion was a joyful one, and the limited space was packed like a box of sardines, the very doors and windows being crammed. The ventilation was—suffocation, and yet it did not interfere with the "good time." There were addresses by Judge Shannon, General Butlerfield, Mrs. Martha J. Lamb, Mr. S. S. Packard and President Robert Rutter; and salutations, and valedictories, and class histories and poems by the young ladies.

Besides this mixed programme there were exhibitions of proficiency in short-hand and type-writing under the inspiration of the teacher, Mr. W. M. Mason, in which the graduates distinguished themselves,

After this there was a private discussion of ice-cream and cake in one of the upper rooms, and general jollity along the line. It was remarked by THE JOURNAL commissioner that the young ladies were particularly bright in their appearance, and that their part in the programme was admirably performed. It was stated by Mr. Mason that a large number of the graduates were already in places, and most of the others were "spoken for." The General Society should be congratulated, not less than the "sweet girl graduates."

A Western editor thus comes to the defense of the type-writer girl: "She may chew gum, but she never dallies with tobacco nor toys with the serpent lurking in the wine-glass. In these respects her superiority over her male competitor is palpably evident. She never indulges in draw poker nor high-low-jack, therefore she can work for a smaller salary than a male and save more, too. The proprietor swears the office boy doesn't whistle as much as before the advent of the type-writer girl."

### Short-Hand and the B. E. A. of A.

The considerable attention elicited by the "School of Short-Hand" at the last session of the Business Education Association, held at Minneapolis, gives encouragement to the hope that during the coming meeting at Cleveland further advances will be made in methods of instruction, and toward a consensus of opinion as to the work of teaching and of utilizing the art of short-hand.

It is to be hoped that the same policy will be pursued as last year in subordinating "systems" of phonography to the general question in which the teachers of all systems are interested. A good deal of experience has been had during the past year, and those who have had it should give their co-workers the benefit of it. We have heard of a teacher who thinks it very unbusiness-like to give away to one's competitors the secrets upon which he relies to "lay them out." Of course that teacher will not be represented at the Cleveland meeting, but the other need not stay away.

### Wanted.

A young man eager if he can learn "a little phonography—just enough to teach it—in two months."

A lady, recently left a widow, wishes to learn phonography, "not to take a thorough course, but merely to be able to report sermons and lectures."

A teacher of phonography in a rural "business college" was asked if he was a practical phonographer. "Oh, no," said he, "I never studied it until I began to teach it. I just keep a lesson or two ahead of the class, so they won't catch me. I am always prepared."

### To Count the Words on the Type-Writer.

A telegraph operator in Minneapolis has invented a word-counting machine, which may be used by itself or attached to a typewriter. It is much the same as a pedometer, only more accurate. It is as large as a small clock. The works are inside the nickel case, on one side of which is the face. The machine will count up to 2500 words, and can be used for any number by keeping tally of the number of times it passes the 2500 mark. There are two hands, like the hour and second hand of a watch. Every time a word on the typewriter is finished the same motion which spaces for the word registers on the word counter. When the second-hand counts up to twenty-five words the large pointer moves over a quarter of a space. The face is divided into twenty-five spaces, one for each hundred words, and a glance at it shows at once how many words have been written.

The use of the word counter is not limited to type-writing machines, but it can be used in writing and in dictation by keeping it at hand and making a slight pressure at the end of each word. Some operators attach it to their desks and work it with a string fastened to their feet. It is a useful invention, especially in telegraphy and in making an article of a specified length.

### What Shall We Call Them?

The oracular Tribune has been wrestling with the "type-writer" and "type-writer" problem, and has come to the conclusion that the work done by the type-writer operator should be known hereafter as a "typoscript"; that the machine shall be called "graphotype," and that the red-headed girl shall continue, as she has begun, to be only a "type-writer." The difficulty has been, up to this time, that the girl and the machine have been too much mixed, and as no type-writing instrument can truthfully be called a "girl" and as no self-respecting girl will submit to be called a "machine," some recognized distinction was imperatively demanded. The Tribune has done a beautiful work, and we congratulate the "type-writers."

The name of any one who shall send a correct transcript of "Lichens and Mosses," on the next page, to Mrs. L. H. Packard, 101 East Twenty-third street, New York, will be printed in the next issue of THE JOURNAL.

### Exercise for Practice.

[Words inclosed in parentheses are to be joined in phrases. The more infrequent of the constructions and words out of position are italicized.]

HOPEFULLY HINTS TO YOUNG WOMEN IN BUSINESS.

Never ask (for your) services more, and never accept (for them) less than they are actually worth. (If you) demand more compensation (than you are) capable of earning (or) either not be engaged (at all) or (will be) dismissed (as soon as) (some one) can be found (to take your) place. (If you) accept (less than you know) your experience and ability (ought to) command, (you will) throw out of employment (some one) (who is) only (capable of) earning a small salary. Most business men who demand skillful services are able (to pay) (for them). (On the other hand), (there are) certain firms who cannot afford (to pay) high salaries. (For the sake of) economy the latter are willing to accept less competent labor. Positions (of this kind) should therefore be reserved (for those) whose capacity is only sufficient (to fill them). A man whose business is large and time consequently valuable (will not) cavil about a few dollars a week (when he has) (to decide) between a skillful and an unskillful employee. But (when) the skilled artist will accept the salary (of the) unskilled employee (does not) hesitate (to avail) himself (of such an opportunity), (and) the bread is thus taken (out of the) mouths (of those) whose workmanship is estimated (on) a lower scale.

Never chat (during your) business hours. Remember (that) although (you may not be) occupied (at the time), others (in the office) (with you) are, and your conversation (will be) (very likely) (to disturb) them. Employ your leisure hours in reading or study (and you will be) surprised (to see) (how much) (you can) thus add (to your) stock of knowledge.

Be as ladylike (in an) office (as you) would be (in a) parlor; and (above all things) avoid undue familiarity (with the) clerks (with whom) you may be associated. Treat them always with kindness, and be never ready (to do them a) favor, but remember that familiarity breeds contempt. The dignified and refined manners (of the) young ladies who first entered the

respect and made a place (for others.) (Do not) (by your) careless behavior (in public offices) destroy the good opinions (which have) thus been earned.

(Do not) receive letters or social calls (at your) (place of business.) Although (you may have) leisure (for this purpose), such calls add (probably) (to the) annoyance (to those) (with whom) you are associated (in a business) (in a printing office or in a) manufactory, at noon, business ceases (and) the employees are given an hour for lunch, but in most offices where ladies are employed the machinery of business continues all day. (Some of the) employees (must be) constantly (at their) desks, and (it is necessary) (that there) (should be) no disturbance or interruption, and that quiet and order should always be preserved.

Never (use the) telephone (for your) personal business, except in cases of absolute necessity. (You may be) alone (in an) office (of your) employer, (and) a little chat (with him) (at the time) the telephone (may not) (interfere) (in the) slightest degree (with the) interests (of your) employer, but what (do you know) (of the) engagements (of the) young lady at (the other) end (of the) wire?

To most young women (in business) the advice (we have) given above is entirely unnecessary. The good (common sense) and judgment displayed by most (of them) is proverbial, but (to the) few who through thoughtlessness are (in the habit of) subjecting their employers (to these) annoyances, a few hints (of this kind) (will be) useful.

The fact that employers (do not) complain of anything (of this kind) (is not) a proof (that they are) satisfied. Most (of them) dislike exceedingly to find fault (with the) refined and ladylike girls (in their) employ, and (rather than) do this will either bear these annoyances in silence or, (which is) more often the case, conclude (to dismiss) the young woman in fault and hire a young man.

(If all) employers would take the same course as one (of whom) I recently heard, who requested a young lady (in his) employ not (to receive), (at his) office, calls from young lady friends, such suggestions (would not be) necessary. But unfortunately (it is) very seldom the case.

(We do not) mean by these remarks (to imply) that (young ladies) generally are not as worthy as business-like and quite as trustworthy as young men. (On the other hand), the statement (that they are) far more capable (than young men) has frequently been made by employers. (For this reason), (my dear) girls, (I want you) (to keep up) the record. (We do not feel responsible) (for the) conduct (of the) young men; but (we do) regret, (that) the employment of women (has not yet) in popular estimation ceased (to be) an experiment, and (that the) mistakes made by a few are recorded against the rest.

A man who at some time had (in his) employ a giddy girl (who was) (in the habit of) giving her leisure time to chatting (with the) clerks, and who never became convinced (that this is not) the common habit (of all) women (in business) unless previously (he had) employed one who (had been) a valuable asset.

(If a) young man (in his) employ proves troublesome or incompetent, he dismisses him and employs another. Women (have not) (yet) been so fortunate, and the heights where they can be considered as individuals. (We have) not yet attained (to the) dignity of having our work estimated (at its) proper value, and we can never be convinced (that this is not) the common habit (of all) women (in business) unless previously (he had) employed one who (had been) a valuable asset.

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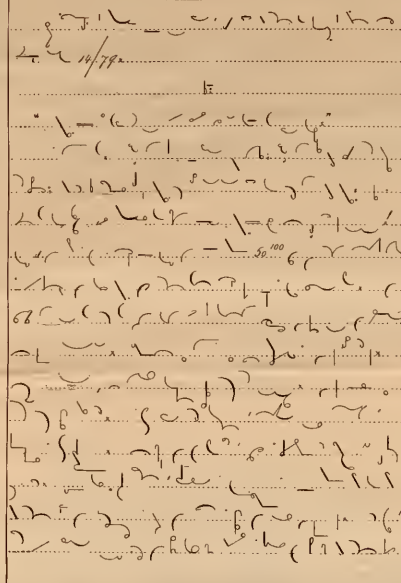
(When the) standard of womanhood (has been) raised, (when we have) advanced (to such a) position (that we) may be judged as individuals, then the responsibility which rests upon the employers (will be) lighter; but under present conditions, and in every act (of our) lives, let us all remember (that on) (the) basis of the results (of our) fidelity in sustaining the dignity (of all)—Business Woman's Journal.

(A phonographic transcript of the above will be mailed to any subscriber who sends a stamped and addressed envelope.) Mrs. L. H. Packard, 101 East Twenty-third street, New York.

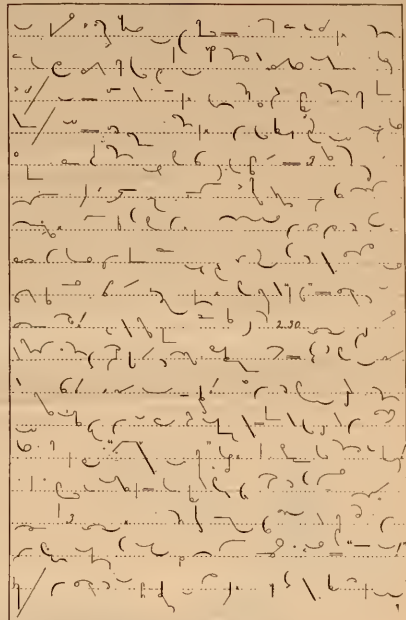


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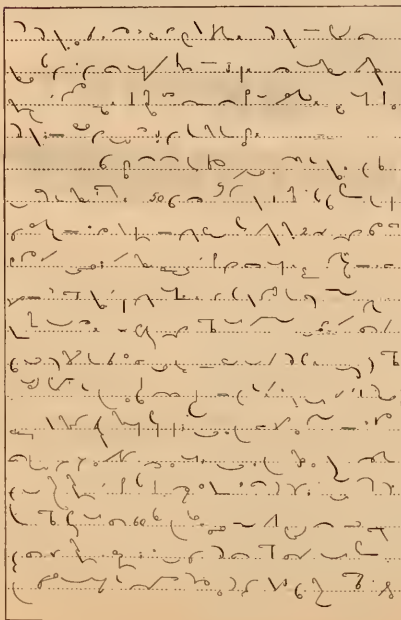
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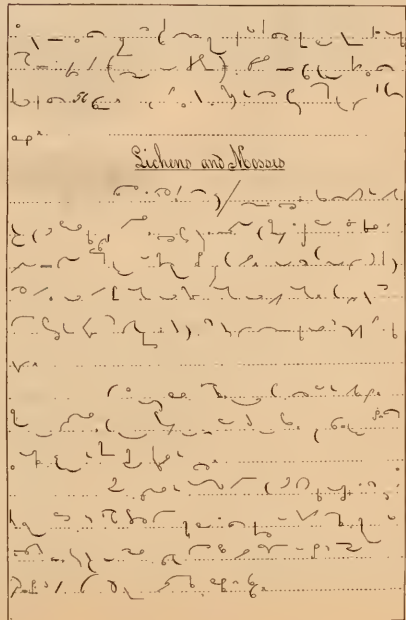
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## Methods of Teaching Writing.

## How Public School Teachers Get Good Results by Different Processes

## EDITOR OF THE JOURNAL:

With reference to the work of "penmanship" in our city, I am pleased to note that we are gradually making progress. This progress is due partly to the earnestness and zeal manifested by the teachers in general, because they understand the importance of good writing, and have realized that children can be taught to acquire a steady, graceful movement along with a reasonably correct form. It has been my experience to notice that the best results in writing have been produced where the teachers have given this subject their careful attention and insisted upon the requisites for good writing, rather than allowing the pupils to write in a careless, don't-care manner.

We begin with children in the first grade, who work with slate and pencil exclusively, on the easy exercises in whole-arm and muscular movement, lead-pencils not being used at all. This practice is kept up till satisfactory results are given. Then they are taught the elements and principles with their combinations. After they have become fully acquainted with these they are given the letters of the alphabet, beginning with the small ones and ending with the capitals. All this is done with careful attention to position, form and movement. This covers the work for one year. The second year they are given pens and ink, and are subjected to the same kind of drill as in the first grade, on practice-paper which is provided for them, but for a less length of time, usually for about two months. Copy-books are then introduced and are used during the remainder of the year, with frequent exercises on practice-paper. The work is similar in all the higher grades. I find that one of the secrets of success is earnestness on the part of the teachers, who are careful that the pupils begin right and maintain the same discipline throughout.

S. J. PUNDY,  
Superintendent of Writing in the Public Schools of East Saginaw, Mich.

## EDITOR OF THE JOURNAL:

There are five school buildings in this city, thirty-two school-teachers and an enrollment of about 1400 pupils. We have a commercial course which extends over a period of two years, during which time classes are taught in book-keeping, shorthand, type-writing, commercial law and political economy. As I represent the entire teaching force in this department it will be readily understood why the greater part of my time is taken from the special work of teaching writing. The afternoon session only, which is a half-hour shorter than the forenoon, is devoted to giving instruction in writing. This enables me to visit all the rooms in the central building, of the fourth to eighth grades inclusive, twice each week, and give a lesson of twenty minutes. Writing is not taught to the high-school room, but those wishing instruction have the privilege of coming into the commercial room for a lesson twice a week. On Friday afternoon two of the branch buildings are visited. The other two are only visited occasionally, as the pupils are all below the fourth grade and do not use pen and ink.

The teachers in charge of rooms where writing is taught are required to teach it on days not taught by me. They receive no special instruction from me for this work, but remain in the room during the time the lesson is being given by me. This lesson consists of two parts—first, a concert drill on tracing or extended-movement exercises, special attention being paid to position and movement; second, special instruction is given to the formation of some particular letter, word or sentence, owing to the stage of the work, with individual

criticism. The work of this lesson is done on practice-paper from copy on board. The teacher in charge the following day is required to open the lesson with the same movement drill that was given the day before. After using these exercises a few minutes on practice-paper the teacher requires the pupil to write the copy proper in blank writing-books made for this purpose.

As to results, they have been in the main quite satisfactory. Many of the pupils write legibly 30 to 40 words per minute. However, I think much better work could be done had I more time at my disposal for this. I think the use of pen and ink should begin one or two grades lower at least, and that the high-school pupils should all be required to write during their entire course.

W. H. CARRIER,  
Superintendent of Writing in the Public Schools of Adrian, Mich.

## EDITOR OF THE JOURNAL:

We commence our work with slate and pencil when the child enters the school. We work with ruled lines, giving the child form and movement combined. Children enter our schools at five years of age. It is wonderful how soon their little minds grasp the idea of how to write. Much stress is put upon a correct position of body and hand. At the close of ten months they have mastered all the small and capital letters, and can write their reading lessons upon slate without copy.

Second year, pen and ink. A practice-book for small letters is used. During this year they have learned thoroughly all small and capital letters and do sentence work, teachers putting all letters on the blackboard for pupils to copy. In this way every lesson is discussed and all points drawn out. The general work, as well as the copy-books, are examined by me. Once a week I give a lesson in every room in the city. Throughout the schools all of the work is carefully examined and corrected; thereby uniform results are possible and are obtained to a remarkable degree. Movement as well as form is insisted upon. A room of from forty to fifty pupils all moving and in the most perfect position is our daily work. Teachers are

ent, herself an excellent writer.—Ed. JOURNAL.

The following relating to the work of one of the great masters of the penmanship profession is taken from the Washington, D. C., Press:

Prof. H. C. Spencer, of the Washington Business College, has instituted during the present school year a remarkable reform in the matter of systematic writing in the public schools. It consists in establishing at the outset of the child's educational life a course of exercise of the muscular system of the body, arms, wrist and fingers that will lead to the most perfect results in all subsequent stages of the educative process. Professor Spencer says that the imperfection of tracing of the arm and fingers can generally be traced to the first year of school life, and that if

log it; then the uses of the hand, gently closing the hand, fingers resting on the palm; opening the hand outward, repeating the motion many times; moving the fingers, one at a time; unclosing the large or middle finger, all pupils at once. Then a few minutes' practice in tracing large ovals with the upper end of the pencil in free sweeping motion of the arm, first toward the body, then the reverse, tracing small ovals, then compound ovals like an elongated figure 8; tracing angular formations like letter x, turned formations like letter m, ovals like 0 0, loops like l and c.

The practice and development of arm and finger muscles are more important than the mere formation, says the Professor, as he watches the interesting scene.

Mr. Spencer is enthusiastic over the success of the experiment of this radical system thus far, and says that great improvement in the actual writing which follows

*By B. F. Williams, Penman, Sacramento, Cal., Buiness College (Photo-Engraved).*

*Please accept this in token of the highest esteem which I hold you as an able, willing and efficient teacher.*

*B. Franklin Williams*

By B. F. Williams, Penman, Sacramento, Cal., Buiness College (Photo-Engraved).

what is called a "bad habit" gets a firm hold of the manual organism of a child in and during a whole first year of school life it is very difficult to correct or reform the habit and replace correct principles of manual training after adopting the evil manner of working at the penman's art.

Now, he has volunteered entirely without compensation to do a noble work for the benefit of the schools by commencing at the foundation of the system of public education. How is it being accomplished? Some months ago he assumed the direction of the instruction of the first grade children in the Franklin School Building. Later, about forty-five normal students from the Magruder Building commenced meeting at the Spencerian College rooms for special instruction and drill in the fundamental principles of physical train-

ing and tracing is noticeable in all the practice classes.

The result of the course of instruction above described will be the thorough preparation of nearly 90 teachers of first and second year scholars next year by a system of introductory practice, uniform in its purpose, and which can have but one general result, the establishment of correct habits of writing and the cultivation of that wonderful instrument, the human hand, to highly artistic uses. A very important result gained by this system of drill movement is the habit of obedience to command it begets in the class, gradually growing into the character, unconsciously to the pupil, perhaps, but eventually crystallizing as it were, into a quality conducive to the discipline and good order of a school. That is what the Professor

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ

By A. J. Zimmerman, Valparaiso, Ind. (Photo-Engraved).

all zealous, enthusiastic workers in this branch. If we get a teacher who, when she enters our schools, does not like this branch of work, before she has been with us long she will be right to the front, most enthusiastic of all. A pleasant spirit of emulation prevails and each tries to see who will do best in her respective grade. Copies are all put upon blackboard, which seems to be a greater incentive to pupils. They see the work done, which is much better than imitating an engraved copy in a book. We send out beautiful writers from all grades.

JENNIE P. WILLS,  
Writing Superintendent in Public Schools of Winona, Minn.

[Accompanying the above was a batch of specimens showing the work of pupils in all grades. These specimens amply attest the claims of proficiency on the part of pupils made above, and are extremely creditable to the superintendent,

ing to promote the best habits and the most important and practical pursuit of the study of penmanship.

While these students, who are to graduate this year as teachers in the next year's school, are taking this course of practical instruction, the Professor is giving two similar lessons each week at the Franklin and Webster buildings, where there, about forty other students studying the art and philosophy of teaching, and daily exemplifying the knowledge and ability to impart instruction gained by actual teaching in classes of children from the first to the fourth year.

It would be well to see what Professor Spencer is trying to do with the little boys and girls—the 4 and 7 year olds—in the Franklin Building. The organization of the normal students in a course of observation as well as demonstration accomplished, the teacher of methods, with a class of fifty first-year pupils seated before her, drills them in concerted movements of the body in uniform time, bending forward, rising to an erect position, movements to the right and left, training the arm to describe a circular sweeping motion, first in a large circle and gradually reduc-

and the bright, painstaking teachers think.

## Ideal Writing for Business.

A Critique with a "Journal" Specimen for the Text.

BY DARIUS DARGINGTON.

Writing for business purposes should be legible and rapidly executed. With this end in view it is taught without shade and with as few lines as possible without impairing legibility or ease of execution.

NOTE.—See cut on title-page of THE JOURNAL for April, to which it will be necessary to refer in order to understand the full force of the argument here presented.

For two reasons I seriously object to the sentiment quoted above. First, it is erroneous and ambiguous. Second, it violates its own sentiment.



No one capable of judging will deny that writing for business purposes or for any purpose should be legible. That it should necessarily be rapid or rapidly executed under every and all conditions is a question easily settled by competent judges.

I am aware that speed is a necessary accomplishment in the transaction of business to a marked degree, but to go duff about it with other disregard to everything else is a sin we shall be accused of committing by our children. It is necessary to have writing one-half the size of copy (referred to) to be legible. I am positive that one-third the size would increase its legibility and I am very positive that it would increase the speed. So we justly conclude that size has a marked influence both on legibility and speed. The larger the writing the less will be the speed and the greater the difficulty in rendering the results legible. The larger the writing the more skill is required in production and the greater the time consumed.

For these two reasons, then, we justly conclude that writing should be small and well drawn out to be legible and rapidly written, because the space passed over is less, requiring less time. The movement of which produces speed more readily conforms to small than large forms. There is no such thing as speed as applied to the short letters on a scale of one-eighth of an inch. There is no such thing as speed where writing is crowded, making letters like *n* and *u* higher than their width, with other letters in proportion.

We object seriously to large writing and

4. Is it possible to write rapidly and have introductory and ending lines as short as found in copy?

5. Is the lopping off of seemingly superfluous lines advantageous to rapid execution?

6. To the skillful executioner, does shade prevent the highest rate of speed?

Kokuk, Iowa.

The editor invites comments on the above, the comments to be restricted to three hundred words.

### A Tyro Seeks Advice.

That THE JOURNAL's readers may be led to appreciate the showers of interrogative letters which have rained upon me ever since I ceased to pour my soul and salary through the GAZETTE's columns, I have thought of a good idea to publish the following letter, along with a transcript of my reply. It comes from a young man over in Canada, and bears the date of May 4, 1888:

FRIEND SCARBOROUGH: A friend of mine who bought a sample copy of the *Magazine* when it was first started told me that if I really wanted first-class advice on penmanship and things I should write to you, enclosing a one-cent stamp, and you would fill the bill. He said you would give me all the admonition and capital exercise I could need to pull through the summer on. He also said that since the GAZETTE ceased to monopolize your thinking, and drain your mental reservoir, he knew your head was fairly braced with new ideas, and would be glad to give you then into a hungry mind for the asking.

Do you think I can ever master writing sufficiently to teach it?

hesitate to venture an answer until I could hear from Petrie or Isaac; but as it is I will pour the desired food into your mental car at once.

You can master a good hand in a reasonable time provided you discard the stub pen and the use of navy tobacco, the extract of which I like as an ornament as much as any one, but when a man portrays Cuba and its native effluvia on the head-lines of his letters with the secretions of a three-ounce can of navy tobacco I think that's carrying realism in art just a trifle beyond the bounds of common decency. You ought to get rid of the stub-pen habit and chew henlock bark as a substitute for the stinking navy plug.

In replying to your second question, I should say the most objectionable feature I notice in your writing is the ink you use, which smells like a paste-pot on Monday morning. Why don't you use bluing? You will find it flows better and will prove much more pleasant to your correspondents than the fetid concoction you are using. There are a few other minor faults I detect by the aid of a powerful microscope. For instance, your *ts* resemble a convention of standing tinpots, and your small *d*'s remind me of some East Indian war-clubs I saw in a drug museum some time ago. Your language will be just as strong if you use simple words as a trifle out of plume.

The one you use at the beginning of your letter is very much like a link of touch-sensitive sausage, while the further suites its middle with a dull axe, and the two ends turn up and bark at each other. And again, why do you persist in sharpening your pen, a cutting third as "monument" to look like a mile of wire?

The third question is a hard one to answer. If you glance down the bridge of your nose while writing this wart may fill the office of a sight and aid you in producing exact work. Is the wart movable or stationary? If movable you can use when occasion demands on the left side of your nasal channel, as you choose to call it, in lock-hand writing. I would suggest many more methods of utilizing the wart,

Your cullet will no doubt be shocked at the first draught, but keep it up until your system cools off.

A pen artist should not be carousing at the present price of beef; such a practice might not affect his nerves, but it would play snauh with the weekly stipend which his modest-salary sends him for living expenses. If you are going to live in a good farming country, Jerome, I should say you feed on pie-plant and pot-chooses every time. With the majority of our tribe, especially that branch known as the migratory card embellishers, rye bread and Milwaukee netter causes like a bomb.

You can get a good muscle and a free-arm movement by moving gullet through the coming summer. After undergoing a free motion with the scythe the oblique pen-holder and Furey's tracing exercises will be no strangers to you, and you will drift into the work of practice without much modification.

Trusting you may follow up my suggestions to the letter, I remain yours truly,

A. J. SCARBOROUGH.

### Points for Penmen.

—The stenographers at Washington have been kept so busy since March 4 that quite a number make seventy dollars a week.

—A fine exhibit of Washington autographic letters were on exhibition at the Centennial Loan Exhibition in the Metropolitan Opera House, New York, recently.

—The idea of an Eastern Penmen's Association suggested in THE JOURNAL ought to take shape at once. The good to be accomplished by such an association cannot be estimated.

—The first thing to be done when the Assistant United States Treasurer enters upon his duties is the counting of all the money in the Sub-Treasury on Wall street. It will take fourteen clerks twenty-five days to do the work, and when they finish the task they will have handled very close upon two hundred million dollars.



"A Solution of the Race Problem." By G. W. Harman, Penman Saul's Commercial College, New Orleans (Photo-Engraved).

will hinge another idea later on upon its application to copies.

The pen used in writing determines whether it shall be legible or unlegible. It is a conceded fact that a coarse pen is preferable to a fine one for general business purposes, and so no shade in the sense of shading is possible. With a coarse pen there is no desire to shade, and hence the teaching is simply directing what instrument should be used. The end is determined by the means.

It is simply commonsense to declare that with the least number of lines we get the greatest speed. To the uneducated in chirography the large, bold hand, as large of superfluous lines as print, seems wonderfully attractive and practical; to the skilled penman from the stand-point of business writing it is simply concentrated bosh. Saying one thing and doing another is cause enough for comment.

We can have legibility with a far less number of lines than has ever been proposed, but we cannot get ease and rapidity of execution without writing smaller, wider, extending the letters and words and without having introductory and ending lines of greater length than prescribed by the average printed copy.

### QUESTIONS.

1. Must writing be large to be legible?
2. Must writing be large to be rapidly executed?
3. Must writing be crowded to be rapidly executed?

2. What is the most prominent fault in my writing as you see it?

3. Do you think the way that you notice on my nasal hunch in the inclosed tin-type will prove a handicap or an auxiliary to my progress?

4. How much salary can a penman get who has a deep voice and a full beard?

5. What style of whiskers would you recommend for a young man just entering the field of penmanship—massive mutton chops or clerical side-whiskers?

6. Should I confine myself to a light diet in order to keep my nerves perfectly quiet?

7. Should a pen artist be carnivorous or should he subsist chiefly on pie-plant and pot-chooses?

8. How can I best develop both wide-arm and muscular movement? I have several works on physical culture, but I believe you can tell me what to do in shorter words than I.

Believing you always ready and eager to lend a helping hand to a struggling scribbler, I shall call at the post-office until your reply arrives.

Yours anxiously,

JEROME DUNNAGE.

After wading through the above jungle of miscellaneous questions I was not long in concocting the following stirring and pointed reply:

FRIEND JEROME: Your friend was right in selecting me as your adviser. He had known how anxious I am to give advice he would have prompted you earlier to take the wise step you so freely take. Now, Jerome, if I don't give the advice that suits you just return it and I will gladly exchange it. Your questions are not hard ones. I have answered the same questions three hundred times within the past six months, and you can read them how I can afford to answer them for the stamp you inclose. Had you departed from the regulation questions in the slightest degree I would

but knowing it to be a personal matter and very near to you I desist.

There is no style of beard or well suited to the penman as the flowing chin whiskers. They make an excellent pen-wiper and may be used in extreme cases to erase the black-board. Your chin, Jerome, is not suited to this kind of hair. It does not put the pen in the proper position. It seems to have struck out toward the horizon for itself while quite young. A full beard on such a chin would interfere with your students while they were auster, and cause the more facetious to call it in derision, "and winged words dashed through his mental whiskers."

Winged words will suit you, Jerome, and will aid you in securing light work at good pay, provided you cultivate a pious spirit and thoughtful brain to match. You had better commence a beard while young, lest your "beard" become too concrete to sprout it.

Your diet, Jerome, should be very light while pursuing the study of penmanship; a six-weeks' fast will produce the desired method of quieting your nerves. If you have been in the habit of taking something of a substantial character into your system three times per day, however, this would prove too great a surprise to your mixture. You had better clover and salad as you will find a good nerve food. Use water as a beverage and discard the Canadian hay-run you have heretofore used.

—A curious relic of Revolutionary days is preserved by the Maryland Historical Society. It is a pen-and-ink drawing showing Washington on his death-bed surrounded by doctors. The drawing is humorously spoken of by art critics. Mrs. Washington, in a nest cap, is holding a handkerchief to her face. The resplendent form of Washington is touched with blue, and one of the doctors is dressed in green and another has jet-black legs. The perspective is something astonishing. A quaint inscription is appended.

OSTROM.

### A Homeric Manuscript of Rare Value.

The explorer of the Fayum, Mr. Petrie, has discovered "a splendid fragment of the second book of the Iliad, written on papyrus in the finest Greek hand, before the rounded uncial or cursive script came into use. This precious document was found rolled up under the head of a mummy which was buried simply in the sand, without the protection of a tomb. It measures approximately from three and a half to four feet in length. The fragment of the manuscript is about the second or third century. It will be edited by Professor Sayce."

THE PENMAN'S ART JOURNAL should be in the hands of every lover of true progress in the art of penmanship. The long, varied and successful experience of the J. T. Austin, the nation's leading pen artist, affords a guarantee that his JOURNAL will be in the highest degree interesting. We consider THE JOURNAL the ablest penman's paper that has ever come under our notice.—*Holmes' Casket Journal*, La Porte, Ind.

## PENMAN'S ART JOURNAL

D. T. AMES, Editor and Proprietor.

32 BROADWAY near Fulton St., New York

Advertising rates, 30 cents per compass line per month. *Discounts for cash in advance, for long terms and space. Special estimates furnished on application. No advertisements taken for less than \$1.00.*

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Foreign subscriptions (to countries in Postal Union) \$1.25 per year.

W. H. Horemans, of the *Brainford Business College*, Brainford, Ontario, is *THE JOURNAL'S* accredited agent in that city and vicinity.

New York, June, 1889.

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## BULLETIN BOARD.

## Look out for the Flourishing Contest.

The outlook for the second great flourishing contest arranged by *The Penman's Art Journal* is bright, inasmuch as it is aided in the fall, warrants in saying that it will surpass even our recent highly-successful efforts. These prizes of gold, silver, and bronze, which we shall regard it as a favor if those who intend to compete in this contest will send their specimens not less than three full pages in length, and will be judged by the JOURNAL's readers will be called on to name the respective winners by vote, as last time.

First prize, \$25, cash.

Second prize, \$10, cash.

Third prize, "Ames" Compendium.

Any prospective competitor who may desire more information as to the conditions of the contest has only to write us. We shall regard it as a favor if those who intend to compete in this contest will send their specimens not less than three full pages in length, and will be judged by the JOURNAL's readers will be called on to name the respective winners by vote, as last time.

## Club Matters.

The king club for the past month comes from J. C. Bider, of the Rockford, Ill., Business College. It numbers 22 members. The University, of the Princeton, Ind., University, sends the next club, numbering 20 (total of 21). R. F. Williams, of the Sycamore, Ill., Business College, next with ten. The number of smaller clubs received during the month is better for the season than it has been in half a century.

This season of closing schools is really the best time to get a new penman into the hands of pupils. They will have some time to practice while at home and to keep up their interest in the good work.

We will give a copy of "Ames' Compendium" to the person who sends the largest number of subscriptions from this time to September 1st. This remember is a special premium, and does not interfere with any other premium offers that we make.

## EDITORIAL COMMENT.

THE EDITOR OF THE JOURNAL is frequently applied to by persons who have never seen or heard of, except through casual business correspondence, for indorsement of their qualifications as penmen and teachers. Sometimes the writers are apparently well educated and intelligent; sometimes the contrary is the case. In no instance, however, is the request granted. No one's penmanship needs a recommendation. It speaks for itself, and the person always has it at hand ready to show. No one can judge accurately of a person's teaching qualifications by a mere letter. Penmanship should be taught only well for teaching. We have known, too, many excellent penmen who proved utter failures as school-room. In fact, the mere ability to make pretty script forms, unimportant by other accomplishments, is of no particular value. The subjoined is a genuine reply sent a few days ago to a letter inquiring a recommendation sent by a young man whose really excellent penmanship has been shown in *THE JOURNAL*. The letter is only changed enough to cover the identity of the person in question.

Your favor of the 15th inst. to hand and contents noted. We have occasion before to commend your writing, and with every success in the world. Still we do not feel called upon to give you a recommendation

teacher, though your writing might have the grace and the perfection of the best copyist, until you have mastered the spelling of our sample, expressive, eloquent Anglo-Saxon words.

Trusting that what we have said may be of some use to you, and wishing you every success in whatever you may undertake, but advising you to go about your work intelligently, we remain, &c.

This is the reply—and it fully justifies the good opinion we had conceived of the young man's integrity of purpose and natural capabilities.

Your favor of the 22d inst. replying to my letter came to hand. I am very glad that you wrote and that you felt justified in it. I need not say, I see you are right that I have to learn spelling and grammar first before I could teach writing, and I feel very thankful for your kind advice. Well, now I will go to work and study those branches well.

As to ILLUSTRATIONS IN THE JOURNAL, there is really no indorsement to discuss them, positively or comparatively. Any one blessed with as much as an eye and an inch rule can make his own measurements and draw his own conclusions. Besides, there are engravings and engravings.

## The Business Educators' Approaching Meeting.

The approaching convention of the Business Educators' Association of America is

Lessons and presentations in each school will be given by the most prominent and successful teachers of the profession.

Special intercourses.

Adjourns to 9 a.m. Wednesday.

SECOND DAY'S PROCEEDINGS—WEDNESDAY,

July 10, 9 a.m.

Meeting of Executive Committee.

Report of other committees.

Reports of chairman of sections.

New business to be considered.

Adjourns to 11.30 a.m.

The several sections will meet in the various

rooms assigned to them on the adjournment of

the morning session of the general body.

The outline of Wednesday's proceedings fore-

shows substantially those of each preceding

day of meeting, subject, of course, to such

modifications as may be incident to the occa-

sion.

Following is the assignment of the several

schools or departments of investigation, to

gather with the chairman and vice-chairmen

of the same:

1ST—BOOK-KEEPING.

Chairman, Enos Spencer, Louisville, Ky.

Vice-chairman, Byron Horton, New York.

2D—CALCULATIONS.

Chairman, R. E. Gallagher, Hamilton,

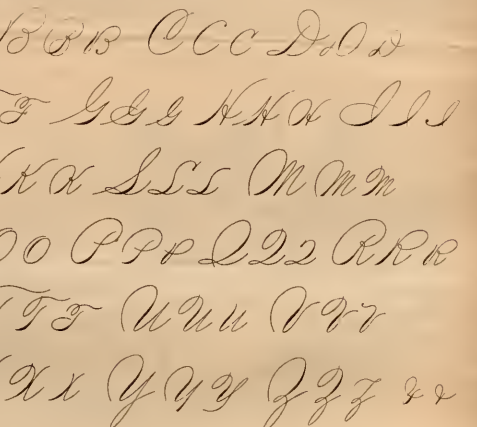
Vice-chairman, J. M. Mehan, Des Moines,

Iowa.

3D—COMMERCIAL LAW AND CIVICS.

Chairman, O. F. Williams, Rochester, N.Y.

Vice-chairman, C. L. Bryant, Buffalo, N.Y.



Cut Showing Relative Preferences of Three Styles of Capital Letters.—See Accompanying Letter from H. C. Spencer.

stating that you would be capable of teaching. How should we know whether you are capable or not? We can only judge by the results of your teaching. If you are not conscientiously recommended you for work in that capacity at this time. One particular defect that impresses itself on us from reading your letters is your very poor spelling, and a teacher should be a good speller. Even though he only teaches writing. There are half a dozen misspelled words to each of the three pages in your letter of the 15th which we are now answering. As it may be some time before we find out as to two of them which occur to us as we write.

*Trabbling for troubling, studied for studied, already for already, experience for experience, following for following, muscular for muscular, against for against, works for works, itself for itself, etc.* for the abbreviation, *as, until for until, learn for learn, ornaments for ornaments, shiny for shiny, days for days.*

Now, young friend, do you think it would be well for you to start out as an instructor? If you don't learn now you never will, and it is highly important that every person know how to spell. It is of our highest value as a reproach to teachers of penmanship that so many of them know nothing about other branches. This should not be. Though you might not be called on to instruct pupils in other branches, you would certainly be called upon to make use of correct spelling yourself, and it would put you in a very bad light if you were found deficient in this most important particular.

An event that should interest all the thoughtful men and women engaged in training young people for business purposes. The occasion is near at hand. There should be no excuse for the liberal representation of the business college interests of the country. The doors are wide open. Any man or woman of good character engaged in commercial teaching is eligible to membership and will be heartily welcomed. Apart from their business value, these annual meetings are particularly inviting from a social point of view. The officers of the association report that the prospects for a well-attended and highly successful meeting are gratifying. The following is the official programme as issued by the Executive Committee, Messrs. E. R. Felton, A. D. Will and L. L. Williams, and revised to date.

The eleventh annual meeting of the Business Educators' Association will be held at the Hotel of the Spencerian Business College, Cleveland, Ohio, July 10, 11, 12, 13, 14, and 15. OPENING SESSION, TUESDAY, AT 10.30 A.M. Address of welcome by E. R. Felton, Esq., Chairman Executive Committee. Report of Executive Committee. Report of Treasurer. Appointment of special committees.

AFTERNOON SESSION, 2 P.M. Address of welcome by His Honor Mayor Geo. W. Gardner. Response by President C. W. Brown, D.D. Response by C. George Sloss. Address by Prof. Chas. F. Olney. Response by S. S. Packard. Inaugural address of President G. W. Brown, D.D. Session to 6 P.M. EVENING SESSION, 8 P.M. Reading of communications and short papers from friends of business education.

## 4TH—ENGLISH AND CORRESPONDENCE.

Chairman, W. R. McCard, New York.

Vice-chairman, Mary C. Askew, Jacksonville, Ill.

5TH—PENMANSHIP.

Chairman, C. C. Curtis, Minneapolis, Minn.

Vice-chairman, Geo. W. Harman, Ohio.

6TH SHORT-HAND AND TYPE-WRITING.

Chairman, W. W. Osgood, Rochester, N.Y.

Vice-chairman, Miles G. Baxter, Cleveland, Ohio.

The chairman and vice-chairmen of the several schools will please prepare at an early day a draft of the outline of work as they would present it, and forward same to E. R. Felton, chairman Executive Committee, who will put the same in print and send to its proper distribution.

Reduced railroad rates have been secured generally. Full fare going and get proper certificate of agent. This certificate, when properly filled and signed at convention, will entitle holder to return ticket for one-third regular fare.

## Preferences of One Hundred and Twelve Penmen.

## EDITOR OF THE JOURNAL:

At the Business Educators' Convention held in Milwaukee, Wis., July, 1887, I made a report based upon the expressed preferences of fifty of our prominent penmen and teachers of penmanship, which were carefully tabulated. The report, illustrated by plates of script, was published with the proceedings of that convention, and also appeared in substance in *THE JOURNAL*.

The work of obtaining a consensus of opinion was continued until to all there were expressed preferences of one hundred and twelve persons; those persons, with





## THE EDITOR'S SCRAP-BOOK.

—A clever sketch, showing a lion's head, and cards, comes from C. N. Paul, of the Sioux City, Iowa, Business College.

—W. S. Chamberlain, penman of the Wilkesbarre, Pa., Business College, sends us a beautifully written letter inditing cards and envelopes, all of which exhibit a high degree of skill.

—A specimen of writing by George F. Slater, Dunkirk, N. Y., shows great improvement from former specimens submitted, and is noted with pleasure as an encouragement to that young penman.

—J. W. Jones, Odessa, Ohio, an enthusiastic young scribe, contributes a number of specimens, including two well-executed sets of capitals and some essays in the direction of flourishing.

—Two sets of business capitals of good form come from J. H. Backenkircher, of the Princeton, Ind., Normal University. The same penman sends a model letter. Other business capitals, remarkable for their simplicity, come from F. M. Nixon, Newport, R. I.

—That clever young penman, R. M. McCready, Allegheny, Pa., places us under fresh obligations by another batch of card specimens that show great freedom and skill of execution. We have some pretty cards also from L. A. Carter, O'Quinn, Texas.

—From C. C. French, penman of Bayless Business College, Dubuque, Iowa, we have two sets of capitals full of strength and poetry of outline.

—E. M. Chartier, the Lone Star penman, contributes an elegant set of variety capitals. These he renders with a brace of flourish specimens that take the honors of all the offerings in that line received during the month. Take him where you will, Chartier is an elegant penman.

—We are indebted to E. G. Gonstead, of Forward, Wis., for some flourishing specimens of medium cursive and some very superior card writing. A. A. Clark, superintendent of writing in the public schools of Cleveland, Ohio, renders his compliments in a dainty kind flourish. B. F. Williams, Sacramento, Cal., sends a variety of beautiful cards.

—Examples of good writing full of grace and dash come to us from the facile pen of P. T. Branta, of the Iowa City Business College. G. A. Holman, Westley, R. I., a practitioner of sixteen-year-old, submits various exercises and card examples that show him to be full of the stuff penmen are made of.

—From the Iowa Business College, Des Moines, we have a photograph of a large double bird-flourish, executed by the penman of that institution, J. B. Duryea. The design is very creditable to that particularly clever penman. A handsome engraved bird specimen comes from the penmanship department of the Blockton, Cal., Business College. It is engraved white on black.

—F. S. Heath, be it the "Penman's Directory," is represented by sundry harmonious productions in the line of writing. The compliments of F. J. Hahn, a promising fifteen-year-old, who is learning the ways of business at Packard's, are conveyed in a letter notable both for its penmanship and composition.

—Various connected capitals and movement exercises have been received from the pen of J. M. Baldwin, teacher of writing in the public schools of Manistee, Mich. The writers are in the younger grades, 10 and 11 years old, and apparently have a very good command of the pen for students of that age.

—A. W. Dakin, Syracuse, N. Y., sends us a very attractive set of cards, showing various grades of his card-writing. He has a truly wonderful command of the pen, and his inventive genius enables him to execute cards in any style that can be preferred by the person receiving them. One of his newest exercises is "steal-plate" work, and it would really take an expert to say whether some of these cards, very popular among ladies, were executed with a steel pen, or were done on a steel-plate printing press.

—An entirely unique book of specimens comes to us from the students of the Capital City Commercial College, Des Moines, Iowa. Every page attests what we have frequently said and reason to say before—that Principal Neban, of that college, is very fortunate in having the services of W. F. Giesseus as conductor of the penmanship department. That the students are so good, diligent, earnest and graceful. It is the kind of kind that we would be glad to place—just the kind of writing a young man might possess to the highest advantage when starting out in the world to make his way.

—We are indebted to O. W. Harman, of the faculty of South's College, New Orleans, for a

number of specimens written, flourished and drawn by his pupils. O. H. Quatrevaux is represented by a creditable copy of the old "Houn, Sweet Home" design. E. J. Jacques has redrawn with considerable skill one of THE JOURNAL's prize ornamental designs. Both these young men send exceptionally well-written letters. Other letters showing propensities are from Maggie L. Taylor, J. Birch and S. J. Lichtenthan.

—A large number of specimens have been received showing the work of pupils in the public schools of Chillicothe, Ohio. The results of the first year in school (pupils' average age six years), as shown in a number of specimens, are astonishingly clever. The writing is done with pencil, on paper ruled for small letters. The sheets from a single class of a grammar grade (average age 13 years) were written at the last regular examination. The work is uniformly excellent, and we do not wonder that the Chillicotheans lay great store by their writing superintendent, Prof. C. W. Stearns.

—Here is another enterprising Western community where the teachers have not "progressed" (as the president of the National Educational Association is reported to have done)

large, Dubuque, Iowa. The work includes specimens, capitals, figures and brush-marking and exhibits a surprising degree of skill. Ryan's brush-marking is excellent. No. 83 leads on capitals. Among the others pronounced good work are Frank Zentich, El. Clara, Lestie Jungfermann, L. D. Smith, Louis Klebentner, D. B. Littlefield, E. R. Burby and Thomas E. Juggs. In another place we have referred to a number of specimens showing the work of the Southwestern Business College, Wichita, Kan. Much of this work is of an uncommonly high order, that of W. W. Miller, F. Stroff, Jr., and J. A. Garby being particularly noteworthy.

## Where Colors Come From.

A well-known artist gives some curious information regarding the sources from which the colors on birds in a paint box are derived. Every quarter of the globe is ransacked for the material—animal, vegetable and mineral—employed in their manufacture. From the cochineal insects are obtained the gorgeous carmine, as well as the crimson, scarlet and purple lakes. Serp is the ink fluid discharged by the cuttle-fish to render the water opaque for its concealment when attacked. Indian

Neat and beautiful penmanship is very desirable in business correspondence, but it is not so much a recommendation as it is a necessity. A little "c" or codfish with a "t." Ornamental penmanship is good, but it will not take the place of good penmanship. Send for the full copy if you don't know how to spell.—*Will Nye.*

The MS. of the first letter ever written by Mrs. Stowe is preserved among her papers.

It is hard to write on paper without lines, because it is usually.

Business College proprietors who wish to employ teachers to begin in the fall, and teachers who wish employment, will do well to make their engagements now, while there is a wider field on both sides to choose from. No one can afford to neglect this opportunity of an inch and outlive the advertiser to registration in our Teachers Employment Agency without extra charge. We have procured hundreds of situations in this way.

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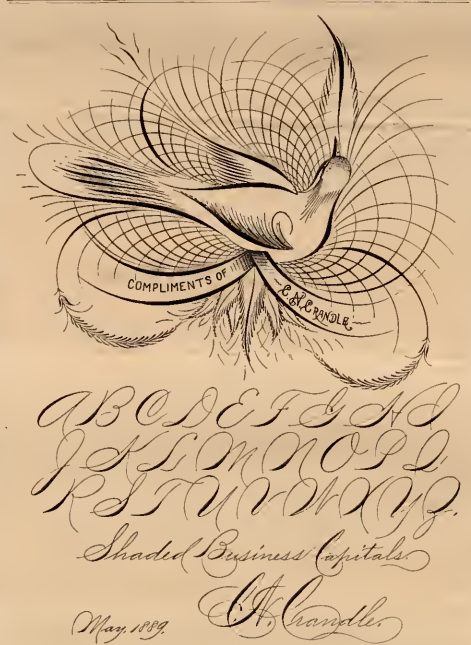
**A CHANCE**

to secure a beautiful *Neat*, such as "Home, Sweet Home," "No. 100," "No. 100," "Crown," etc., executed in four colors with a pen and brush. Send for the full copy if you don't know how to spell.—*Will Nye.*

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By C. N. Crandle, Penman N. 1. Normal School, Dixon, Ill. (Photo-Engraved).

to that point where they find "no educational significance in penmanship." The city referred to, in Winona, Minn., whose intelligent writing superintendent is represented by a communication printed on another page. We have examined a large number of specimens showing the work of pupils in various grades, showing the evolution of the finished writer from the tot who first enters school. The penmanship in the advanced grades shows a clear and accurate conception of form and a good control of the muscles. One of the most accomplished writing-teachers in that section, we are reliably informed, is Miss Carter. Smith, teacher of penmanship in the Winona State Normal School. She is the author of a series of well-arranged practice-books, supplemented by a book of instructions that comprehends the subject very intelligently.

—W. Douglas, principal of the commercial department of the Geneva Normal School, Geneva, Ohio, favors us with a number of specimens showing the work of his pupils between the ages of 11 and 14. The authors of the specimens are Lena D. Martin, Frank Dickinson, Mary J. Massingham, Marie Wilkison and Maggie E. Austin. M. L. Mizer, of the Interlake Business College, Lacrosse, Mich., sends a large number of specimens showing the work of his pupils. The work is uniformly creditable, the best of it being by J. B. Ashworth, C. S. Holrick, G. L. Freeman, M. O. Ode and R. L. Waterbury. Another batch of students' specimens comes from C. C. French, of Bayless' Business Col-

yellow is from the camel. Ivory black and bone black are made out of ivory chips. The exquisite Prussian blue is got by fusing borax' hoofs and other refuse animal matter with impure potassium carbonate. It was discovered by an accident. In the vegetable kingdom are included the lakes, derived from roots, barks and gums. Blue-black is from the charcoal of the ymetak. Lampblack is soot from certain resinous substances. From the madder plant, which grows in Hindostan, is manufactured turkey red. Gamboge comes from the yellow sap of a tree, which the natives of Siam catch in cocoanut shells. Raw saenna is the natural earth from the neighborhood of Sienna, Italy; when burned it is burnt sienna. Raw umber is an earth from Umbria, and is also burned. To these vegetable pigments may probably be added Indian red, which is said to be made from burnt camphor. The Chinese, who alone produce it, will not reveal the secret of its composition. Mastic, the base of varnish, so called, is from the gum of the mastic tree, indigenous to the Grecian Archipelago. Bistre is the soot of wood ashes.



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B. F. KELLEY, ASSOCIATE EDITOR.

## PENMAN'S GAZETTE.

NEW YORK, AUGUST, 1889.

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VOL. XIII.—No. 8

### Business Educators at Their Best.

The choice of Cleveland for the convention of 1889 did great credit to the wisdom and foresight of the Executive Committee of the B. E. A. of A. Aside from being on the banks of Lake Erie and having an avenue five miles long and unsurpassed for beauty in the wide world, it enjoys the proud distinction of having given birth to the "chain" of business colleges afterward disintegrated into the separate schools now represented in the Business Educators' Association. It was here that Bryant, Stratton & Lusk first put out their shingle; here that Folsom made it hot for them in his newspaper squibs, his "double-entry axioms," and his "metronome" penmanship. This was also, in a way, the "stamping-ground" of the original Spencer, who raised the Western Reserve to a proud distinction by making it the cradle of Spencerian penmanship. Father Spencer has a worthy following in the Spencer Brothers, who still handle the pen and the tongue with rare skill and effect. Robert, the elder, familiarly known as "Bob," was recognized at the start, and held his own to the end as "the sage of the convention." Henry played a very important and always acceptable part, both in the sections and in the general body, and Platt, whose genial, good-looking face is always an inspiration and a delight, acted the part of host in conjunction with his *confères*, Felton and Loomis, with grace and distinction.

The place was well chosen for another reason: The Spencerian College rooms afforded just the facilities needed for the subdivision of work which has grown to be necessary to the recent conventions. In fact, a business educators' convention without its co-working "schools" would be a tame affair after the experiences of the past three years. It is in these schools that dumb lips speak and modest merit makes its way to the surface. A young teacher who would find it impossible to "address" the assembly has no difficulty whatever in holding his own among those of his specialty who meet to converse about methods rather than to "orate" on abstractions.

"Brother Brown," of Jacksonville, had his innings as president and made a good record. It seemed restless at times when there were any heads to hit, but his knowledge of parliamentary usage helped him out of his difficulties; and Vice-President Gray, of Portland, held himself subject to the event. The president's opening address was a polemic effort quite out of the usual line, and gave evidence that President Taunser's recent stirring up of the Brown title had not subsided. The proprietor of two Illinois colleges, with a possible third, is not the man to duck his head in a storm. Whoever is brave enough to knock a chip from Brother Brown's shoulder must expect, sooner or later, to pick it up.

After the president's address came a delightful essay on "Commercial Ethics," by

Dr. J. M. Sturtevant, of Cleveland, which was followed by a neat speech from R. C. Spencer, of Milwaukee, delivered in his best vein. It soon became evident that age was powerless to wither or custom to stifle the exuberance of the old wheel-hoer, who thus early in the session gave warning that he was on hand with all his faculties at call. Mrs. Sara, who has become one of the essential figures at business educators' conventions, held herself in esquisse for the heavy work which came later.

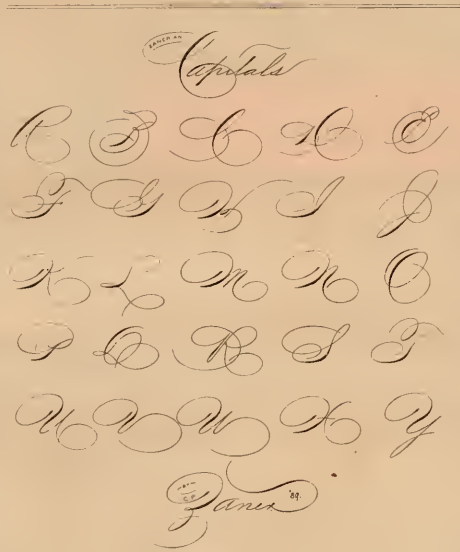
excellent example of off-hand eloquence, and a plea for business colleges and a paper by Professor Olney, formerly of New York. The Professor made a good impression, which was afterward greatly strengthened by a charming act of courtesy which was voted one of the most delightful things of the session. On the Monday evening following he threw open his mansion to the convention, and never was an invitation more promptly accepted or on an occasion more fully enjoyed. The Professor is an enthusiastic collector of art treasures.

There was a little too much "harmony" for the best kind of progress, although there was a little indication at one time that something heated might grow out of Packard's paper on the "Possibilities and Limitations of Business College Work." It was felt that he had so strained the "imitations" and curtailed the "possibilities" that the younger members might lose heart. And this might have happened if President Brown, seconded by Mr. Spencer, had not caught the depressing boom on the fly and sent it to grass, with the boom. Packard threw up the sponge, and on a subsequent occasion sought to withdraw the offensive document, but was not permitted to do so. There seemed to be a general impression that the colleges would survive it, and no one seemed to desire the sudden death of the old-time educator. It is believed, however, that it will be some time before he will dare again to state the naked truth about the work in which he is engaged. But the great interest of the convention centered in the "schools," which usually got to work at 2 o'clock in the afternoon and hung on until 5. Some of them, in fact, sought to state a march on the main body by opening an hour earlier in the morning and running into the general session. It took more than Brother Brown's gavel and the school-gang to get the devotees out of their classrooms promptly. The schools that never lagged in interest were those of Short-hand, Penmanship, Book-keeping and Arithmetic. Those of Clives and Language and Correspondence seemed generally to be swallowed up by the others. They were eventually taken in out of the west by an act of consolidation, which let them down easily and saved the cause.

Among the new lady members who created a good impression and did effective work was Miss Akew, of Jacksonville, and Miss Nelson, of Cincinnati. The latter deserves great credit, indeed, for the courage and efficiency with which she has for years conducted her school in Cincinnati. She has made for it an excellent reputation, and shown that when women want their "rights" all they need to do is to go in and take them. Mrs. Packard played a somewhat less conspicuous part in the school of Short-hand than she did at Minneapolis, but Mr. Ogdensoff found her a very loyal assistant. Mrs. Spencer came out strongly in the latter part of the convention, and left no one in doubt as to her meaning concerning whatever she undertook to say.

The convention did itself great credit in electing to the presidency of the association for the coming year Mr. Felton, of Cleveland. In presenting his name Mr. Packard premised that he was about to astonish one man, and that he did when he mentioned the name of Felton. The astonished individual was he who bore the name. He took the honors most gracefully, however, and the convention of 1889 was wound up in a proper way. And so, if I knew how, would I wind up this meager account of it. Let it stand as it is.

LEFTHANDER.



By C. P. Zaner, Columbus, Ohio. (Photo-Engraved.)

The evening of the first day was opened by a speech from Governor Foraker, who was in town for another purpose, but could not let the opportunity slip of making himself solid with the "Educators." After the Governor's short speech came the annual "love-feast," with a call upon all the members—particularly the younger ones—for what was in them. This was the great occasion, and was felt so to be by all. The fun was prolonged to a late hour, and everybody retired happy.

The second day inaugurated the "schools." The morning session, however, was split up into delightful fragments, the most notable event of which was an address from Superintendent Edwards, of Illinois, who gave the members an

ures, and his ample rooms were filled with unique specimens of ancient and modern paintings and *bric-à-brac*. He played the host with a dignified and genial courtesy that won all hearts.

The attendance during the entire session was good, though not extraordinary. It was remarked that there were a larger number of new faces than has been the case at any recent convention. Quite a fair number of the old stagers were on hand, including Packard and Ames, of New York; Gray, of Portland; Mayhew, of Detroit; Wilt, of Dayton, Ohio; Frasher, of Wheeling, W. Va.; Smith, of Lexington, Ky.; J. C. Bryant, of Buffalo; Sadler, of Baltimore; Curtis, of Minneapolis; Williams, of Rochester, and others.





of Rockford, Ill., passed away, and an appreciative memorial of him was read by G. A. Winns, a partner of the deceased.

The remainder of the evening was spent in a social way, informal addresses being given by the teachers who were present. The incidents of the school-room were related in an entertaining manner, and many interesting facts of a personal nature were developed.

#### Second Day—Eloquence Gathers.

The second day's proceedings began with an address by Prof. G. A. Olney, of Cleveland. Professor Olney took the position that classical education had not been the most potent factor in the progress and prosperity of the nation. This was the dictum of Herbert Spencer respecting the great universities of England. The philosopher had claimed that if England was great and powerful, the financial center of the world and the mistress of the seas, it was not due to her Oxford or her Cambridge. The knowledge that had laid the foundations of the United Kingdom's prosperity had been

new" and "Religion is religion" to argue their divorce says in effect that business is fraud. The man who will allow a car conductor to miss taking his fare only lacks the opportunity or the courage to commit larceny. In London, the clearing-house of the world, if an order on an unknown American merchant be presented it will be discounted for 80 per cent. of its face value; if drawn on an English merchant doing business abroad the paper will command 85 per cent. of its face value; if on a German or Holland merchant it receives 90 per cent.; but if drawn on a Chinese or Japanese merchant it will command 95 per cent. of its face value. In other words, these heathen merchants' credit leads the civilized world. This circumstance does not indicate the need of our doing much missionary labor among them, but rather suggests the query, What have they ever done to us that we should attempt to force upon them our own peculiar civilization?

Mr. Kline made a ringing address throughout, and closed with a few earnest words showing that the outcry against wealth usually comes from those who lack the ability or are unwilling to practice the labor and self-denial necessary to acquire it for themselves.

Mr. Packard responded to the address of Mr. Kline, and remarked upon the circum-

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One of the most promising signs of the time is the fact that labor organizations are insisting on an effective compulsory education law.

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#### THE PREMIER STREET.

At 4 o'clock in the afternoon the members were taken to carriage-drives about the beautiful Forest City. Part of the way was down Euclid avenue, a magnificent thoroughfare commanding a broad view of the lake and bordered with splendid residences surrounded by lawns and gardens of amazing beauty. It is claimed that this is the finest residence street in America, and the claim seems to be well founded. Most of the leading American cities are known to the writer, but none of those boast of so beautiful a residence street as Euclid avenue.

Returning to the college, a pleasant evening was spent in social intercourse. Music was discoursed by an excellent orchestra, and light refreshments were served. Miss Mary Felton presided at the piano and her sister, Miss Grace, executed

*Gentlemen*  
This will introduce the ladies.  
My 1895 freshmen graduates from our penmanship department who desire to be introduced in your school. My freshmen are competent and worthy. I commend them to your favorable consideration.  
Respectfully yours,  
J. H. Harrison  
Regents Agricultural College  
Corvallis Oregon

By J. A. Wesco, Fremont Portland Business College, Portland, Ore. (Photo-Engraved.)

picked up in by-ways and acquired without fostering tuition. If this was true, America might well discern in the business college something that has to give to the 95 per cent. of young people who were not to enter the so-called learned professions an education to fit them for the real every-day business of life. He emphasized the need of exchanging the maxim "Honesty is the Best Policy" to "Honesty for Honest's Sake," and agreed with Mr. Packard that what the young men and women of America were in their industry and integrity, the nation would be.

The members then enjoyed a stirring address by Hon. Virgil P. Kline, who announced as his subject "Commercial Honor." He claimed that the highest obligations of men were not those that were reduced to writing and signed and sealed and delivered. The speaker cited the question put by Cicero two thousand years ago, namely, that if a merchant should arrive at a coast where people were suffering from famine with a ship-load of grain in advance of other vessels bearing supplies, ought he to tell the people that plenty was at hand or simply keep silent and sell his provisions at the high price necessity was willing to pay? Continuing, Mr. Kline said:

We all know what the business ethics of our time would say. They would say that the man who was first on the field should reap the reward of his enterprise. But Cicero, the barbarian, who had never coined a page of inspired Scriptures, thought differently and gave his opinion of the kind of a man who would take advantage of others' extremity to fill his own coffers. He who says "Business is busi-

ness" and "Religion is religion" to argue their divorce says in effect that business is fraud. The man who will allow a car conductor to miss taking his fare only lacks the opportunity or the courage to commit larceny. In London, the clearing-house of the world, if an order on an unknown American merchant be presented it will be discounted for 80 per cent. of its face value; if drawn on an English merchant doing business abroad the paper will command 85 per cent. of its face value; if on a German or Holland merchant it receives 90 per cent.; but if drawn on a Chinese or Japanese merchant it will command 95 per cent. of its face value. In other words, these heathen merchants' credit leads the civilized world. This circumstance does not indicate the need of our doing much missionary labor among them, but rather suggests the query, What have they ever done to us that we should attempt to force upon them our own peculiar civilization?

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a pleasing solo, which was received with hearty applause. Mrs. G. W. Brown sang a delightful selection and Mrs. F. D. Gorsline first sang a solo and then whistled another. Both were charmingly rendered, and the audience showed their pleasure by vigorous applause. As a concluding ceremony the guests formed in procession and marched past the officers, each being introduced by name.

#### AN EDUCATOR ON THE LAKE.

The officers and their friends, making up a party of about 200, enjoyed a delightful excursion on Saturday by steamer on Lake Erie to Put-In-Bay. There were music and story-telling and good cheer without end, J. H. Bryant particularly distinguishing himself by his vocal efforts. A few of the members availed themselves also of the opportunity of visiting Niagara Falls by special excursion, returning Monday morning.

#### Monday's Proceedings.

At the Monday morning session Messrs. Chapman, Rowe and Bogardus were appointed a Committee of Audit. The matter of publishing the proceedings was left to the Executive Committee. W. E. McCord being selected to edit them. Enos Spencer offered this resolution:

*Resolved*, That we recommend to the business college fraternity of the United States and Canada that they set aside and establish the second Friday of each year as "Business College Day," and on that day give exercises, news, music, hold races, or do such other things as the customs of their locality may dictate, which will set aside the day as one of enjoyment and recreation in charge of the alumni and students of the business college.

The resolution was received with much favor and unanimously adopted, and the secretary was instructed to write a circular touching the question to the principal of every business school in the United States and Canada. The Executive Committee will request that next year each school within the limits of the association make an exhibit of its work at the next annual convention.

#### PACKARD MAKES A REEZE.

Then came the liveliest incidents of the entire meeting. Mr. Packard started the ball rolling with a paper on "The Possibilities and Limitations of Business College Work." He regretted that he had dwelt so long on the "limitations" of the work that he could not do justice to the "possibilities" within the limits of his paper. He referred in the outset to a sharp criticism recently printed in a New York newspaper, in which the generally accepted work of business colleges is held up to severe condemnation if not to ridicule. The paper in question editorially referred to the matter as follows:

Certain it is that the commercial schools of our country are not as fairly supported or as favorably considered by the business community as it would seem well for them to be, inasmuch as their merits should demand if they were what their names would indicate.

Mr. Packard took up the challenge thus thrown out and said it was no sufficient answer to parade the fact that over 60,000 pupils were in attendance on commercial colleges, nor that in the main the schools gave satisfaction to their patrons and are increasing in patronage and public estimation. At this point he was true and still the speaker fell far short of the public demand and of their opportunities. So far, however, as concerned the choice of the rather high-sounding title of business college, no blame should attach to the teacher of today. The name may have been originally adopted from an unhappy imputation, but long use has made it scarcely an assumption. No business college ever laid claim to making thorough financiers of its pupils, but the efforts at practical teaching are shown in the establishment at one time and another of telegraph schools and printing classes, and the organization as at present of minor business committees within the schools, in which all the activities of com-

mercial and industrial life are called out. And beyond this, intelligent and enthusiastic teachers have projected broader courses of training and entered the domain of philosophy, political economy, commercial law, civics, political history, parliamentary usages, modern languages and all that is necessary for the business man and the citizen. The business colleges as now conducted more clearly represent than any other class of schools the American idea of education. There seems to be no two institutions in the country which have the same ideas as to the possibilities and limitations of their work. The possibilities of our work are limited in many cases by the short time students can remain with us. Each school should be the best possible expression of its ideal. It is a matter of some interest to all of us whether persons should be permitted to hold diplomas from business colleges who are conspicuously lacking in general education. The main trouble with our graduates is that they are not thinkers but routineists. Continuing, he said:

The study of law can never be with us exhaustive, no matter how many new devices adopted for teaching the old ones. The modern lawyer is not a student in his own right, but a man who in his school days made it plain to his students that in all matters of legal importance their only safety is to employ a competent lawyer. Political economy will probably continue to be published in our country as one of the inducements, but will never be taught in our schools in any thorough way. Commercial geography is still further from any probability of becoming an important or even a secondary study. The science of geology has an attractive sound and look well in print, but it is a science which men practice without understanding and which one may study for a life-time and die in ignorance of.

Science, agriculture, etc., do not give enough thought to commercial ethics. The point is well taken; we should not only teach honesty, but we should practice it; and I trust I never no new thought when I say that the only way of doing this is to make it a practice it. Never lie to a student and never cheat him, and he will carry the instruction of your example to the end of his days. Let him be able to say to you, "I never knew him to make a false statement, even by indirection, and I never knew him to do a mean thing or to express a mean thought," and his friends will excuse you for not keeping on call a professor of commercial ethics.

The paper was followed by a sharp discussion. Mr. Enos Brown paid a high compliment to Mr. Packard, the teacher of business-college work to the United States, and expressed surprise that one who had so often led the convention in glib views of the possibilities of the commercial college should have found their limitations so narrowing. The president saw in these institutions the great practical schools of the country, with four-year courses and the addition of manual-training departments.

Mrs. Spencer idolized President Brown. Hitherto she had always found it a pleasure to follow Mr. Packard, who would lead. She could do so no longer. The narrow views set forth in this very depressing paper led her to exclaim, "How are the mighty fallen." She contended that this is the age of electricity, and that it is now possible to teach a child more in six months than it once was in six years, by giving points and precision to his studies. In contravention of the statement that commercial geography, commercial law and civics could not be successfully taught, Mrs. Spencer offered to show that they were taught and with good results.

Mr. Witt agreed with Mr. Packard that the commercial school must meet the demands forced upon it, and do thorough work in the narrow time usually allotted to it.

Mr. U. C. Spencer believed the time would be increased in the future as in the past. In 1870 the business course was six weeks, but in 1889, after two years with an average in Mr. Packard's figures of eight months.

Mr. Yerex said that if business colleges went on and changed themselves into schools of general culture other schools would rise up and take the place now held by the business college, and thus would we be defeating our own great purpose in giving special training.

Vice-President Gray stood with Mr. Packard and tried to do the work of literary colleges," he said, "they will rest the compliment, as some in the East are now doing, by adding a commercial department and doing our work."

Mr. R. C. Spencer, found wisdom in all the remarks. He understood Professor Packard to speak of the business college as it is and of its present limitations, not of business education in the abstract nor of its possibilities. For one, he wished that the gifted essayist had found time to treat of the second phase of his subject, which he seems to have left out.

Mr. Goodyear said the power to do was the very lack in modern education that the business college aimed to supply, and it ought not to attempt more than it could do thoroughly.

Mr. Packard defended his position by saying that he was not speaking of the limitations of his own college in New York, nor of others where by having a longer course these branches could be taught, but of the 150 colleges whose average course was less than eight months. His paper was awakening just the discussion he had hoped to bring out when he wrote it.

Fulton said that the teacher, if a practical man, would ask, first, how long the pupil could remain, and then do the best he could in the limits allowed.

Secretary McCord thought that the time would come when the term "business college" would not be a misnomer. These schools would then be colleges having a course of study with business as its basis. Mr. Packard said that the term "business college" would not be a misnomer. These schools would then be colleges having a course of study with business as its basis. Mr. Packard said that the term "business college" would not be a misnomer. These schools would then be colleges having a course of study with business as its basis.

CHOOSING A BUSINESS.

Wm. H. Mayhew, the patriarch of the convention, read an excellent paper on "The Choice of a Business." He said that people should not do something that they could do, and, secondly, should do that something well. Agriculture, the mechanical arts, the learned professions and the liberal professions were all honorable callings.

The various sections had interesting sessions during the afternoon. The sections of "Calculation and English" united and the members were divided between these two departments.

The English side of the programme was sustained by S. A. Williams in an able paper on "Original Letter to Writing." The discussion that followed was participated in by O. F. Williams, J. H. Bryant, G. W. Brown, S. S. Packard, Mr. Spencer, Mr. Jeffrey, Mr. Mayhew and Mr. Yerex. The exercise on calculations was also a live one. "Profit and Loss," by E. P. Irving. The discussion was sustained by Messrs. Bogardus, Jeffrey, Sadler, Bryant and Mrs. Mary Askew.

The Book-keeping section first considered "Intercourse Between Colleges and Business," by Mr. H. B. Mayhew, and then in a general debate on the theme. The only other topic touched upon was "Joint Stock Companies," dealt with in two papers by Mr. H. B. Mayhew and the other by E. W. Spencer.

In the evening a very pleasant reception was given to the members at the residence of Mr. H. B. Mayhew. The house is literally stored with rare pictures, bric-a-brac, articles of vertu and objects of historical value and interest.

#### The Closing Day.

President Brown called the convention to order Tuesday morning. The committee appointed to consider the recommendations in the president's address reported, commending the paper and particularly the part that emphasized the need of more competent teachers in the business colleges.

Mr. Packard then took the floor to explain further the position taken in his paper on Monday regarding the present limitations of commercial colleges. It was written on the limitations as he found

them in response to the questions he had sent out to the business colleges. He returned showing the average time of graduation in 150 colleges was eight months and the average term of attendance four months. The question he had aimed to answer was: What, if he had done it four months, the average time the student can remain in the commercial school? "We have a work to do," he said, "and it is to give the business education to public schools, high schools and even colleges have to do." He closed by asking that his paper be expunged from the minutes of the closing day.

Mrs. Spencer, in a speech of much warmth, seconded Mr. Packard's request, and moved that he have the privilege of withdrawing his paper.

The motion was stoutly opposed by Robert C. Spencer and Mr. McCord. They moved that Mr. Packard be asked to complete his paper by adding the college "possibilities" to its "limitations," and that the whole appear. This motion prevailed.

Spencer read an admirable paper in which he discussed "Woman as a Legal Factor" and "Business Training for Women."

Congressman Burton gave a brief address expressing his pleasure at seeing the convention in Cleveland, and paid a high tribute to the gray-haired men who had seen the country through the war and the harvests of gold that commercial education had accomplished.

The last paper of the morning was by Mr. C. Williams, of C. Williams, of the East and the Catechism." It was devoted to impressing the value of the study of law and civics in the commercial colleges. In the section of calculations, the afternoon session, the discussion of brokerage were treated by Mr. J. H. Bryant, and Mr. Wright, and J. H. Bryant gave a very good paper on "How to Introduce a New Product."

Mrs. A. A. Spencer, of the English department, gave a bright paper on "Language Lessons," and was followed in discussion by Mrs. Spencer. The Book-keeping section continued its session after noon to the discussion of papers on "Building Association Accounts," by Thomas A. Rice and J. W. Ward.

At 4 o'clock the convention met in general session. Mrs. A. A. Spencer, S. S. Packard and D. T. Ames were made a committee to convey to Professor and Mrs. Olney the high appreciation of the business men who have the tribute appropriately expressed.

The following gentlemen were made honorary members: Gov. J. B. Foraker, E. Segess, W. E. Hart, Virgil P. Kline, Prof. C. A. Olney, Rev. J. M. Sturtevant, D. D., Dr. Richard Edwards, Prof. J. W. Ward, L. W. Day, and Rev. Cyrus S. Bates, D. D.

The convention then proceeded to the election of officers, with the result given above.

Mr. Packard put Mr. Felton in nomination, paying an eloquent tribute to that gentleman's character and abilities. The nomination was seconded by Vice-President Gray and was carried by acclamation.

There was some discussion as to the selection of a place for the next meeting. Some of the members wished to see the Grand Rapids Convention. Upon the invitation of Mr. Yerex, backed up by the Mayor and Board of Trade of that city. Others indicated a preference for Lake Superior. The matter was referred to the future decision of the Executive Committee.

Messrs. Goodyear, Packard and Rowe were appointed a committee to report on the action of the convention on the recommendation between the colleges referred to in the association.

After passing resolutions of thanks to the officers and to the city for their hospitality, also the press, and appropriately acknowledging kindnesses extended by various persons, including the officers, the convention adjourned sine die.

In presenting the above report the editor of JOURNAL desires to acknowledge its indebtedness to Cleveland's progressive dailies, and to the members of the press who have made accounts of the proceedings part of their news items.

The proceedings of the Nominating and Short-list sections are printed under the heading of "Nominations." These two sections being more particularly in the line of the Nominating section, they were more space than the other sections. It may be added also that the General Session of the convention was held in the afternoon, and the other sections at the time of making ready for the morning session. The reports of the sections are more meager than they would otherwise be. It is quite possible that we may draw out some of the papers and the discussions they evolved for future issues of JOURNAL.



5/27/20

railroad men. Mr. Ames believed that this choice is only in appearance, and that the difference of style noted is in fact due to the different circumstances under which the so-called railroad and counting-room writing is executed. All the circumstances surrounding the work of the accountant favor precise, orderly writing, while those of the railroad clerk are the reverse. Mr. Ames believed that the old railroad manual could never be objected to, except on the score of speed and labor of execution. Messrs. Carriss, Hall and Lyon concurred.

The general conclusion reached was that unadvised writing was the standard for business.

#### Superintendent Lyon's Views.

The second day's proceedings were opened by W. F. Lyon, superintendent of writing in the public schools of Detroit. His subject was "Teaching Writing in the Intermediate Grades of the Public Schools." Mr. Lyon specified the third, fourth and fifth years as those embracing the intermediate grades. He said that in the Detroit schools it is the rule to select the best teachers for the primary and finishing grades. There is a sort of tacit understanding that in the intermediate grades the pupil will do little more than to maintain his hand, if he does not positively retrograde in his writing. This is owing chiefly to the great amount of hurried exercise work, usually with a pencil, required in these grades, and to the apathy and inefficiency of the average teacher. These difficulties were strongly set forth by the speaker, who illustrated his own methods by numerous blackboard exercises, skillfully and gracefully executed, and convinced his hearers that he was a master of his art. He advocated concert drills on movement by count and a series of light gymnastic exercises for the twofold purpose of gaining the clear attention of the class and developing muscular freedom and accuracy.

H. C. Spencer followed with a warm commendation of Mr. Lyon's work and penmanship. Mr. Ames suggested that with advanced pupils, using the combined movement, the pen-holder be allowed to fall back of the knuckle-joint, as this position requires less effort and is more effective with such slight action of the fingers as is required by this movement.

H. B. Chickens gave an illustrated exposition of his method of making figures. The chief point of difference from prevailing forms was in the construction of the figures 3, 8 and 7. Mr. Chickens advocating that the first stroke be a short, straight line rather than a loop.

#### Public School Drills.

On Monday A. A. Clark, superintendent of writing in the public schools of Cleveland, gave an interesting exercise upon the best method of teaching writing in the grammar grades. Mr. Clark drew a sharp comparison between the work required in teaching writing to advanced pupils in business colleges and in the various grades of public schools. In the public schools the chief difficulty was constant interference with the work of the writing-teacher by the other school work of the pupil and want of sympathy and proper aid on the part of the teachers of the department. Pupils were required to constantly write exercises in the most hurried manner with either pen or pencil, but chiefly with pencil, which caused a retrograde in their writing, so that in many instances it was all that a teacher of writing could do to hold the pupils from a positive falling back in the quality of their writing.

In the public schools of Cleveland about fifteen minutes were given daily to the writing of the pen in some schools and ten minutes every other day in others. In the public schools of Cleveland about fifteen minutes were given daily to the writing of the pen in some schools and ten minutes every other day in others. In the public schools of Cleveland about fifteen minutes were given daily to the writing of the pen in some schools and ten minutes every other day in others. In the public schools of Cleveland about fifteen minutes were given daily to the writing of the pen in some schools and ten minutes every other day in others.

His chief effort was directed to qualifying the class teachers for giving good instruction in writing and holding them responsible for the results in their respective departments.

W. A. Moulder followed, presenting his method of teaching writing in business colleges. His methods as to movements, etc., differed but little from those of Mr. Clark. He advocated the shortening of the extended letters and the omission of initial flims. He also advocated concert drills for speed in movement.

#### A NEW PEN HOLDER.

J. M. Baldwin on Tuesday presented a new style of pen-holder, purposed to correct the tendency of pupils to turn the hand outward so as to bring the pen upon one side or upon one only. This consisted of extending the pen-holder to such length as to enable the end to pass through a ring attached to the shoulder of the writer,

facility in the execution of some one of the principal elements of writing. Capitals should be arranged in groups according to their elementary form.

Mr. Spencer began with oval forms, then covered oval—curved, then compound curves, illustrating at the board the set of capitals which he would give with each of these movements. He also gave up the board illustrations of his abbreviated forms for all of the capitals. It was his belief that where pupils advanced in years and came under the tuition of writing-teachers there should not be an effort to give an entirely new hand, but endeavor to improve upon that which they already have. It was not so essential that a pupil be made to write a specific kind of

## Short-hand Department

All matter intended for this department (including short-hand exchanges) should be sent to Mrs. J. L. Pickard, 101 East 23d street, New York.

### The School of Short-hand in the Business Educators' Convention.

To the irrepressible penmen is primarily due the present idea of conducting the conventions of the Business Educators' Association. And this is but natural when it is remembered that the present dignified title of the association was evolved from the more humble and restricted designation, "The Penmen's Convention," which held its first meeting in New York in the summer of 1878. The knights of the pen had such free scope on that occasion, and followed it up with such zest during the meetings of the next three years, that it became evident that the "section" plan which had done so much for penmanship might prove equally beneficial to the other departments of business college work. The first serious attempt to institute "schools," giving up a portion of each day to section work, was made at Jacksonville three years ago, when the school of Short-hand was instituted; this was greatly improved upon the next year at Milwaukee, and made an exceptional success at Minneapolis last year. This success was repeated with emphasis at the convention just held at Cleveland.

It has been evident from the start that if the teachers of stenography and typewriting could only be brought together, nothing could prevent a "lively time." And a lively time they had at Cleveland. The school was fortunate in securing for chairman Mr. Osgoodly, of Rochester, author of "Osgoodly's System of Phonography" and a court reporter of distinction.

The position was new to the gentleman, but his rare good sense and unselfish enthusiasm enabled him to score a marked success. Not only were there a number of valuable papers produced, but the free discussions over methods indulged in by all were charming and instructive in the highest degree. We had hoped to be able to print a few of these papers in the present issue of THE JOURNAL, but have room only for extracts from the chairman's address, which we specially commend. One of the best papers was from Mr. C. E. Cady, of New York, on "Methods of Teaching." While Miss Bradley's essay on "Teaching Type-writing" was admirable, both in scope and treatment. There was an attempt to consolidate the school of Short-hand and the school of Language and Correspondence, which was proved abortive. In fact, the school of Short-hand was so driven for time that it worked over-hours, and even then left nearly half of the prescribed topics untouched. It would not be at all strange if the school, so well put upon its feet, would call an extra session before the year is over; and we take this occasion to hint that New York would be an excellent place for such a call and the Christmas holidays a good time. A three-days session of honest working hours would enable the brethren of the sign language to air a good many hobbies and evolve some practical thoughts for the guidance of teachers and stenographers.

From all points of view it is apparent that the schools of stenography throughout the country are taking on new life. No business college can hope for patronage without a stenographic department, and everywhere great improvements are made in methods and in the outcome of the work. One gratifying thing in the recent 'school' was the persistent ignoring of "systems." Under the rule of the chairman it would of course have been useless for any adherent to attempt to compare systems, but there was no disposition to

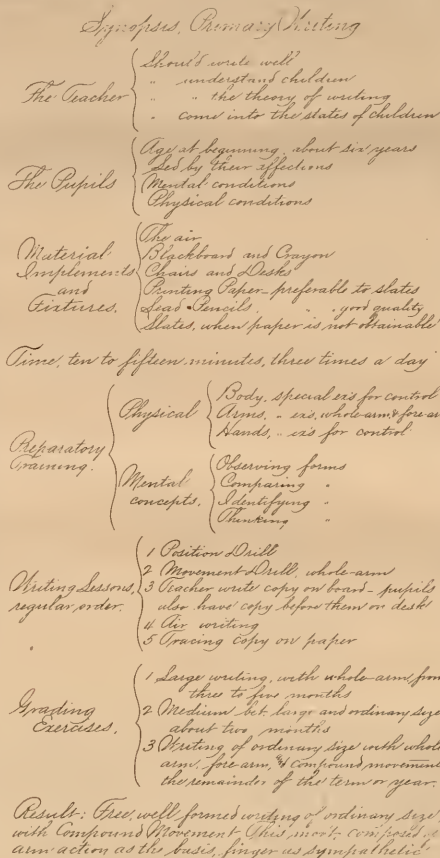


Diagram illustrating H. C. Spencer's Exercise.

thus keeping the holder to its proper position and over the right shoulder. This device was warmly commended by P. R. Spencer, Mr. Ames, and others. It is not only a good device for forcing a correct position of the holder, but owing to its great length it can be easily seen by the teacher in any part of the room. The teacher can thus tell at a glance if the holder is in the proper place after its commencement by the ring has been discontinued.

#### CONCERNING CAPITALS.

P. R. Spencer followed up with an interesting and penmanship exercise upon capital letters. He advocated three-fourths of an inch as the height of the capitals and extended letters. He would begin every exercise specifically designed to develop

a letter but that he should make some kind of a letter well.

Urbic McKee then gave an extended exercise illustrating his method of teaching movement and small letters in writing. This was amply illustrated at the board, and was very interesting and practical.

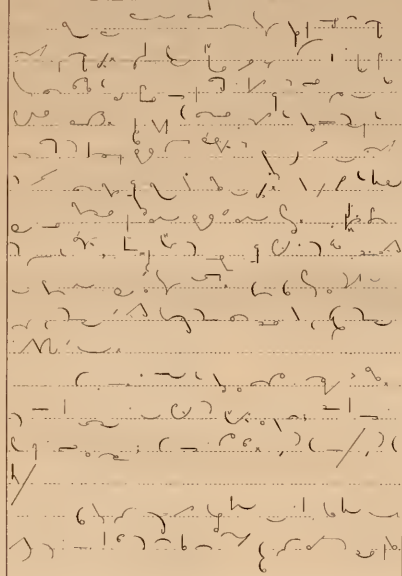
John Rummage followed with a brief exercise, which exhibiting peculiar skill in executing writing upside down, also an exhibition of writing the same word with both right and left hand simultaneously upon the blackboard. This was an exercise of novelty rather than utility.

The proceedings closed with an exercise by Mr. Ames upon the subject of artistic penmanship as applied to cross-writing, pen-drawing and pen-writing. Of this exercise we shall give a more extended account, with illustrations, in a future issue of THE JOURNAL.

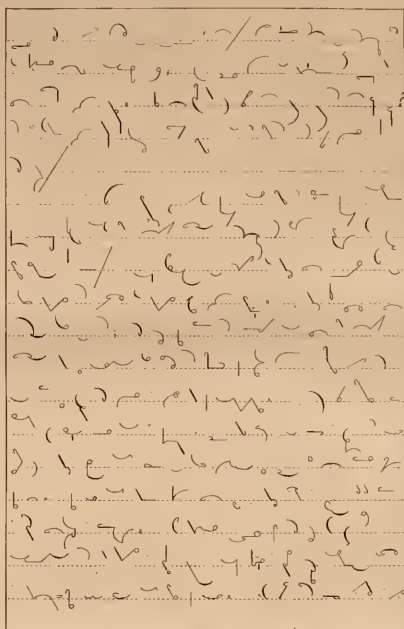




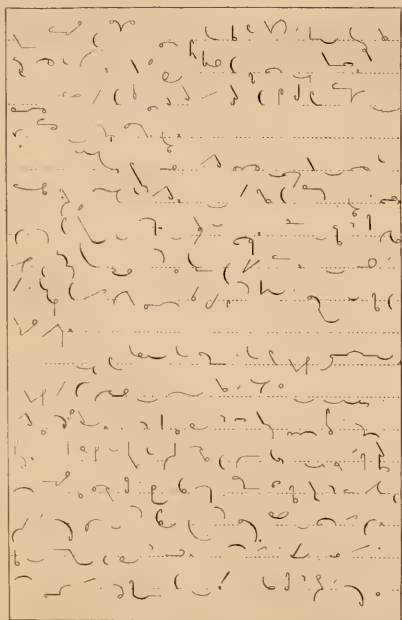
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The Return of the Birds

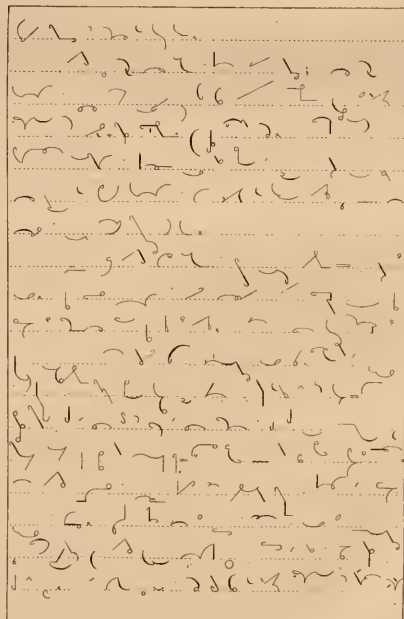
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## Johnstown's Wrecked School.

**H. W. Kibbe Starts the Belief Fund in Response to Mr. Sutton's Appeal.**

PHILEAS AMES:

In response to Mr. Sutton's appeal in July's JOURNAL, I inclose five dollars for Merrell Institute, Johnstown, Pa. (Bennett & Greer, proprietors). I know Mr. Sutton well, and believe that any matter of charity he will undertake to promote is worthy the attention of every person who has a mite to contribute.

Yours truly, H. W. KIBBE.  
Utica, N. Y.

THE JOURNAL adds \$5 to the above amount. It will be pleased to forward any contributions that may be entrusted to it for this purpose, large or small. If there are others who would like to con-

majority of our schools. School officials and teachers are inclined to value the subject too lightly. I predict, however, that the time is not far distant when they will rate good writing more highly—viz., when the State compels every person applying for a teacher's certificate to show his or her fitness to teach writing.

It isn't a Herculean task to qualify one's self to write a handsome style and to learn how to impart it to pupils. A *Stote* method would speedily dissipate many mistaken ideas prevalent among teachers regarding this subject. We should hear less about its being a "gift," "inherited genius," etc. As the majority of a pupils quit school before the age of 14, it is a matter of the highest importance to the parents and pupils.

As good instruction should be given in writing as in any branch taught. Parents and taxpayers have the right to demand it. It comes under the head of "hand training," and is of educational significance in this respect, aside

many copyrighted works, and having paid your money for the protection which our Government offers you have a right to it. I have the same right under the same conditions. Now, I will ask you a question: Should not every good citizen respect the rights of his fellow-citizens?

We are brother penmen on the best of terms, and I am sorry to utter this seeming carelessness on your part, but perhaps you do not hold yourself responsible for this publication. And again, you may say that it is not worthy my attention and that its publication will not affect my sales; yet the fact remains that you have considered it good enough to appear in your paper.

I have a letter from Mr. Weiner asking my opinion as to the originality of his efforts on this alphabet, and he can find it in this letter. And now a few remarks from THE JOURNAL are in order.

Yours truly, H. W. KIBBE.

Certainly THE JOURNAL very much regrets having done Mr. Kibbe an injustice, even by indirection. The facts are as he

"Business Writing"—as a Practical Business Man Sizes It Up.

EDITOR OF THE JOURNAL:

I have read with much interest the June and other issues of THE JOURNAL, and beg to offer one point which I think no one has touched upon as yet.

Writing for business purposes has been discussed for many years, and it is quite apparent that many who advance opinions are very little, if at all, acquainted with the requirements of business writing.

All writing done in a commercial office, or nearly all, has to be copied into a press-book. Right here is an article of which many highly educated penmen are ignorant of the existence. To be thus copied the writing must be heavy and bold. Size does not count for much—it is the legibility after being copied which determines whether the writing is good or bad for business.

Style is nothing; shade is less than nothing; what is required in business is a free, legible writing that copies well and leaves both copy and original clear and distinct.

It is easy to show a "sample of business



By J. A. Wesco, Penman Portland Business College, Portland, Ore. (Photo-Engraved.)

tribute they should do so at once, as the need for money is pressing.

#### Another Penman Ruined by the Johnstown Flood.

J. F. Drury, 159 Main street, Johnstown, Pa., writes to THE JOURNAL that he was financially ruined by the terrible Cenoteagh Valley flood. Mr. Drury says that up to the time of the flood he was conducting a successful writing-school at Johnstown, and that all his property was entirely destroyed. To add to the horrors of the disaster, he was at the time separated from his family, but fortunately all were saved. He says his health has been seriously impaired since the flood, but he hopes to be able to get on his feet again, and will greatly appreciate any assistance that may be extended by his brother penmen.

#### Strip Up the Teachers—They Need It Badly.

FRANKO AMES:

I resolved the five numbers of THE JOURNAL and they are beautiful every way. Your paper ought to circulate largely among the public school teachers, and I trust it does. There is need of better instruction in writing in public schools where no specialist is employed. THE JOURNAL would be a powerful aid to department teachers if they would peruse its columns and carry out the methods therein advocated and so finely illustrated by the many articles from eminent teachers from time to time.

There is need of a revolution in the manner in which writing is conducted in a large

from its immediate value to the boy or girl in the race of life. Let there be a *renaissance* in writing in the public schools. Business colleges have demonstrated—are demonstrating continually—that 90 per cent. of any assemblage of pupils can become skilled penmen. The percentage of skilled penmen in this country has increased during the past ten years enormously. This increase has been almost wholly in the adult ranks, yet every year I see the younger ones—boys and girls from 13 to 18—becoming handsome writers. Let the methods pursued in business colleges be more closely followed in the public schools—namely, systematic instruction in movement study, artificial methods discarded, and the upper grades in the public schools will furnish no recruits for business colleges. Very truly,

LYMAN D. SMITH,

Superintendent Writing in Public Schools of Hartford, Conn.

#### Brother Kibbe Claims His Own.

On page 161 of July JOURNAL, I notice an

alphabet by C. M. Weiner, of South Whitley, Ind. There is nothing about it that can justly be called original, and in fact it is only a sequential clumsy imitation of my plate No. 3, a copy of which I inclose you and on which I hold a copyright. Now, I am always pleased to see my alphabets made use of by penmen in their work, but I have had them copyrighted to prevent pirates from publishing them in the form of alphabets. You are a publisher of

states them—that the alphabet produced in THE JOURNAL as by Mr. Weiner is modeled on one of Mr. Kibbe's copyright alphabets. Weiner has made the face of his letter unbroken black and has in instances altered the outline of the letters in unimportant respects, but in no material sense does he depart from the copy. THE JOURNAL makes its apology to Brother Kibbe, and trusts that the unintentional injustice done him may not result in injury.

#### Further Facts About Microscopic Writing.

EDITOR OF THE JOURNAL:

I will take the opportunity of adding to your notes on microscopic writing the following facts: In 1881 Mr. Davidson, chief short-hand clerk to Fisk, Trean & Co., the English bascule makers, wrote on an English postal-card (I say English because our cards are much smaller than American ones) 82,363 words. Recently the editor of the *Shorthand Magazine* offered a prize to the writer of the greatest number of words on a postal-card, and the result, which has just been announced, is that an American gentleman, Mr. Sylvanus Jones, of Richmond, Va., has managed to get 26,754 words on an Englishman, who on an English card got 23,990 words. The second prize was awarded to a card containing from 400 to 10,000 words. These facts may be interesting to your readers.

Yours truly,

R. MCCASKIE,  
110 Trevenna Road, West Hamstead, London, N. W., England.

writing" with a fine elastic pen and freely flowing ink; it is another thing with broad pen and office "mud," as all copying-ink is little else.

I think that I have stated the real qualifications of business writing, and without which qualifications no writing is perfectly adapted to business. Yours very truly,

F. S. NORTHROP,  
Tale & Talcott Mfg. Company,  
Stanford, Conn.

#### Tributes Paid to Women.

Confucius—Woman is the masterpiece.

Herder—Woman is the crown of creation.

Voltaire—Women teach us repose, civility and dignity.

John Quincy Adams—All that I am my mother made me.

Shakespeare—Woman is no hero—she has only heroines.

Whittier—If woman lost its Eden, such as she can alone restore it.

Gladstone—Woman is the most perfect when the most womanly.

Lamarctie—There is a woman at the beginning of all great things.

Bulwer—To a gentleman every woman is a lady in right of her sex.

Sandt—A handsome woman is a jewel; a good woman is a treasure.

E. S. Barrett—Woman is last at the cross and earliest at the grave.

Richter—No man can either live piously or the righteous without a wife.

N. P. Willis—The sweetest thing in life is the unclouded welcome of a wife.

Hence—Handsome women without religion are like flowers without perfume.

## PENMAN'S ART JOURNAL

D. T. AMES, Editor and Proprietor.

32 Broadway, near Fulton St., New York.

*Advertising rates, 30 cents per nonpareil line, \$2.50 per inch, each insertion. Discounts for term and space. Special estimates furnished on application. No advertisements taken for less than \$2.*

*Average circulation last year over 15,000 per issue.*  
*Subscription: One year \$1; one number 10 cents. No free samples except to bona fide agents, for copy of 101 R. M. for December in taking subscriptions.*

*Foreign subscriptions the countries in Postal Union \$1.25 per year.*

*Premium for every subscription with large list of special premiums for clubs. Send 10 cents on application.*  
*Illustrated premium list.*

New York, August, 1899.

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THE REPORT of the proceedings of the Business Educators' Convention which occupies most of our available space this month will be found very entertaining to those interested in practical education. We have given the proceedings in detail as fully as the conditions of our space warranted, accentuating, of course, as seemed to us proper, those two branches of practical education in which THE JOURNAL is most directly interested—penmanship and short hand.

In the general crowding out caused by the length of this matter various departments have suffered, and we are compelled to omit Professor Hoff's usual writing-lesson.

It was the intention of THE JOURNAL to present in this issue, in connection with the proceedings, a portrait of the gentleman who presided so ably over its deliberations at the late session, Mr. G. W. Brown, of Jacksonville, Ill. Having "missed connection" with the photograph, however, after several days' waiting we are compelled to defer this pleasure to another time.

## SCHOOL AND PERSONAL.

—W. C. Ramsell, who has been teaching at the Albany Business College, has engaged to teach commercial branches in the Altica (Ind.) High School the next school year.

—A. McDaniel, of Shewardale, Iowa, has accepted a position as teacher in the Capital Business College, Austin, Texas.

—The graduating exercises of the Northern Illinois College of Pen Art, Dixon, Ill., were held on June 30. The graduates represented six States, with one from Europe. C. M. Crandle is in charge.

—For nearly thirty years St. Elizabeth's Academy, Convent Station, N. J., has enjoyed the reputation of being a particularly excellent school for young ladies and children. The school is delightfully situated on the line of the Morris and Essex Railroad (Lackawanna system), about twenty-one miles from New York City. Parents and guardians interested may procure circulars by writing to the Mother Superior.

—Mrs. G. R. Allen ("Pansy" of literary fame) uses the steno-graph as one of her pen in writing her books. She is thus able to place her thoughts on paper about three times as fast as she could with the quill and also write in the third when she desires.

—J. P. Byrne, for the past year penman of the Jamestown (N. Y.) Business College, will during the coming year have charge of the commercial department of the College of the Holy Ghost, Pittsburgh.

—In covers of crimson, lined with gold, the eighth annual catalogue of Hill's Business Colleges, Waco and Dallas, Texas, comes to us. The work of A. D. Gridlett, the penman of the institution, shows up very nicely.

—T. J. Risinger, the accomplished penman of the Utica Business College, conducted a summer school of penmanship at Onondaga, N. Y., during the two weeks ending July 1.

—An expensive shirt-front, surrounded by a white satin tie, and over that clear-cut, intellectual features, trimmed with auto-stitch whisks—a highly attractive ensemble—A. N. Palmer, the talented young editor of the *Treatise Penman*, this is his latest photograph, and it is a very good one.

—Zaner's portrait blossoms forth in the columns of the *Home Circle*, St. Louis, Mo.

—The catalogue of the Fort Smith (Ark.) Commercial College is well arranged, well printed and illustrated by various pen-work specimens and portraits. George M. Neale, M.A., is at the head of the actual business department. Isaac Neale is secretary. A. J. Dal-

—Will some one count noses on the musical members of the penmanship profession? There is Brother Rathbun, the violinist wonder of Omaha, and Kinley, the Shewardale with the airy piano-voxy touch, and the famous quartette at the W. P. A. meeting, and—but we must draw the line somewhere, and Duryea's chalk organ is perhaps as good a place as any. But how incomplete any list would be that did not contain the name of R. H. Randall, a highly educated and accomplished musician and author of a number of popular musical works. The latest of these is the "Key-Letter," which has been highly praised by people capable of judging. Mr. Randall was until very recently a member of the faculty of Cornell College, Mount Vernon, Iowa. His present address is Marion, Lima County, Iowa.

—We have had the pleasure of examining the circular outlining the work and methods of the Texas School Normal College, which was in session at Galveston during July. The plan of work was good and we have no doubt that it was successfully carried out. Among the familiar names given in connection with the instruction are Huch R. and Thomas Conyngh-ton and M. S. Beard.

—The *Daily Times*, Ottawa, Ill., devotes a column of space to the personnel of the Ottawa Business University. Principal Toward, Superintendent Davis, Secretary Leach, and the other

## THE EDITOR'S SCRAP-BOOK.

—Those hot vacation days have had a very appreciable effect on the ardor of the Scrap-Book contributors. The offerings this month are few.

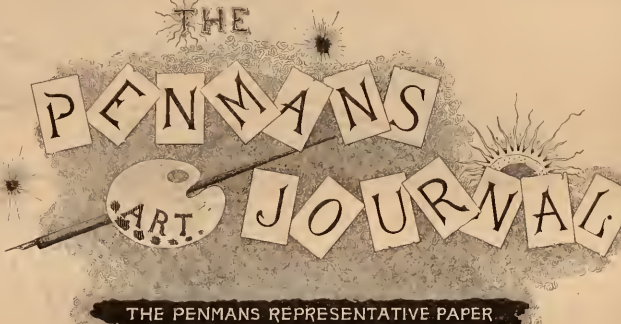
—J. F. Costar, Colby Rapids, Iowa, sends two well-voiced flourishes. The best script examples submitted are from J. B. Bachmankircher, Princeton, Ind. Some very creditable written exercises also come from J. P. McDonald, a pupil of J. B. McKay, Kingston, Ont.

—The best cards received come from R. F. Hitch, Quitman, Ga.; W. H. Graham, Pittsburgh, Pa.; and F. M. Sisson, Newport, R. I.

—We have received a photograph of a tastefully-designed piece of engraving by Howard Koeber, Amsterdam, N. Y.

—Painesville, Ohio, is a community where the value of a good handwriting seems to be very properly appreciated. We have examined a hundred or more specimens of the work of the public school pupils and they show careful, well-directed work. The tutor is E. L. Wiley.

—From J. D. Briant, Raceland, La., we have a model statement of account executed in a smooth, graceful and correct manner. Miss Anna M. Brown, Mt. Pleasant Mills, Pa., sends us a



By J. B. Groff, Pen-Artist, Philadelphia. (Photo-Engraved.)

Frymple looks after the penmanship, and J. E. Corley attends to students of telegraphy.

—If a school is to be judged by the character of its advertising literature, the St. Thomas (Ont.) Business College is one of the best of its kind. Its printers are the best, as shown by its annual catalogue. Among the illustrations is a unique piece of flourishing designed and drawn by W. A. Phillips. Messrs. Phillips and Carl are the principals and proprietors.

—A beautiful programme printed in three colors announced the annual commencement exercises of the Western Normal College, Shewardale, Iowa. The exercises began with the Baccalaureate sermon by Rev. E. C. Moulton, on Tuesday, July 21. The recital of the Musical Corporation occurred on the 22d; the Normal Class graduating exercises were on the 23d; the 24th was devoted to the Scientific Class, and the Alumni held their sixth annual meeting on the 25th. A banquet capped all. J. A. Gusselley is president of this flourishing school. That accomplished penman and commercial teacher, W. J. Kinley, looks after these departments.

—"Success" is the title of a neat brochure issued by the Sterling, Ill., Business and Photographic College. The proprietors lay down the principle "If the Graduate Succeeds the School is Successful," and then offer abundant testimony from their graduates and those who have employed them to show that they have been successful.

—C. W. Robins, principal and proprietor of the Central Business College, Sedalia, Mo., believes in liberally patronizing the engraver. His school circular is a mass of illustrated penwork by himself and his assistants and pupils, together with exterior and interior views of his school-rooms. Some very good work is shown.

members of the teaching corps receive individual attention, and the institution is warmly commended.

—G. W. Brown, of Jacksonville, has acquired another school, having purchased the Central Business College, Decatur, Ill., and now proudly advertises his "triangle," with Jacksonville, Peoria and Decatur in the points.

—The seventeenth annual catalogue of Wright's Business College, Brooklyn, is elegant and, and it worthily represents Mr. Wright's school, which is one of the largest and most prosperous in the country. There were 65 graduates from the commercial department and nearly as many from the short-hand department of the college at the recent commencement.

—Another neat and stylish catalogue is that from the Capital City Commercial College, Des Moines, Iowa. It is faultlessly printed and is full of merit. Above 400 pupils were enrolled at this school during the year ending July 1, 1898. It has a large faculty, headed by J. M. Mehan, with W. P. Gieseman as secretary.

—There were 160 graduates from the commercial department, 95 from the short-hand department and 18 from the telegraphic department of Heath's Business College, San Francisco, last month. An immense school, that.

THE JOURNAL is making rapid strides, and I am pleased to see the numerous line cuts you have in the paper. Any one who takes THE JOURNAL, ought to be well posted in everything that pertains to the profession.—W. J. Kinley, Shewardale, Iowa.

letter that would attract attention anywhere for its elegant penmanship. The same may be said of a letter received from O. P. Koorling, San Diego, Cal.

—A beautiful letter and various handsome specimens, both written and flourished, are from W. L. Starkey, of Coleman's Business College, Newark. J. A. Willis, of the Little Rock, Ark., Commercial College, sends some elegant cards and other pen-work.

—J. W. Jones, Osnun, Ohio, sends us specimens showing how three children improved their writing by his instruction at Hannabott, Ill. last year. These three were the prize-winners of the school. Their improvement is quite marked.

—Some flourished specimens remarkable for their simplicity come from G. P. Res, Valparaiso, Ind., who also sends a well-written letter. An elaborate and beautiful flourish comes from the ready pen of E. M. Chatter, Paris, Texas.

## EXCHANGE COUNTER.

## Educational and Technical.

—The Ink Bottle has reappeared at Chicago with an added name on the fly-leaf, C. E. Jones and W. D. Showalter make up a new combination. They have also started a new business school called the Modern Correspondence College and have other enterprises on foot. THE JOURNAL wishes them well.

—The Campus is the title of the official paper of the Iowa Business College, Des Moines, Iowa. It is illustrated by pen-work engravings by J. B. Duryea. It is an attractive paper throughout.



—Our good friends of the *Bookkeeper Business College Review* have had a new head put on this (time). No slang, no flourishes, either (this time). The new heading in point of artistic appearance is nothing more than the most attractive school journals published.

—Frank Harrison's *Shorthand Magazine*, Newark, N. J., has a healthy look both without and within. Short-handers will welcome it.

—Bixby's *People's Writing Teachers*, Worcester, Ohio, fills M. B. Moore's lesson in flourishing, recently given in *The Journal*, so good that it has reproduced the text entire.

#### Magazines.

—*The Century* for August opens with an article on "The Stream of Pleasure—the River Thames," by the French—husband and wife—who have written about and minutely pictured that gay and thorough resort of boats and boaters. Little and big, there are twenty pictures in this article alone. Mrs. Foote's "Afternoon at a Ranch" has also a sublimely fine illustration. The magazine will find met air; and all inland vacationists will find matter of interest in Dr. Weir Mitchell's profusely-illustrated article on "The Poison of Serpents"—a line of inquiry in which he has recently distinguished himself as a writer and artist, describes with pen and pencil his outing with the Cheyennes, and a group of well-known wood-engravers—French, Kingsley, Closson and Davis—describe in their own language, and with drawings and engravings by each, a wood-engraver's camp on the Con-

necticut River, as well as the methods of the American school of wood-engraving. Of other articles nothing is more important than the chapters of the Lincoln history, which describe "The Chicago Surrender," "Conspiracies in the North" and "Lincoln and the Churches." In the last-named chapter the authors discuss Lincoln's religious character, and publish for the first time a document written by Lincoln himself, which throws light upon this subject.

There is a wide difference between *Scribner's Magazine* for July and the number for August, and the balance of interest is all in favor of the July number. The stories of that issue were at least good—two of them particularly good, and published, perhaps, on the ground of course more or less, uninteresting to every eye and a severely plain and very old-fashioned buff cover, probably preserved to memorialize the antiquity of the methods of the magazine. Chance covers and the reader would be puzzled to tell either from which. Switching back to *Scribner's*, while we cannot help being disappointed at seeing it drifting into the beaten track, and its August number gives the place of honor to such stuff as "Form" in Law-Tennis," it is, after all, not without interest, and we all have to read until some one shall start a more original and more interesting publication.

—*St. Nicholas*, month in and month out, has more of human interest in it, and therefore more entertaining and from our point of view more distinctly valuable than any of the topics it cherishes that cater to older readers. The August number captures the reader at the outset with one of Mary Halleck Fox's great drawings. George Wharton Edwards, the artist author, is represented by one of his largest stories, "Little Meann Light," and

there are so many other good things that we must refer the reader to the brilliant little magazine itself. By the way, what has become of "Jack in the Pulpit"?

—Steady and charming as ever is *Wide Awake* for August. There has been a noticeable improvement in the magazine of late in the quality of its paper and printing and in its pictures. Some of the illustrations in the August number are admirable. The very popular "Five Little Peppers" series continues. Andrew Lang, the great English critic and essayist tells American boys about "Fishing in Tweed and Yarrow," the paper being well illustrated. "Camping Near the Giant Trees," by Jessie Benton Fremont, is another of the many delightful contributions.

#### Books.

GOODWIN'S IMPROVED BOOKKEEPING.—The author of "Goodwin's Improved Bookkeeping and Business Manual," which has had a wide sale, has presented in a logical and concise form the result of his experience as book-keeper and financial manager for a large New York concern. The claim is made in behalf of this book that it is strictly a book to-day—without any progressive time. Last April the fourth edition, enlarged and revised, was published, and at this time 21,437 copies had been sold. These figures are eloquent. Circulars describing the book in detail may be had by writing to the author, J. H. Goodwin, Room 15, 1315 Broadway, New York.

well-known engraver, McKee. The mechanical work is excellent, and the matter and method of the work in keeping with advanced thought and scientific development. On the reverse of each copy are printed instructions relating to it specifically, with position cuts, etc. This makes it very convenient for the learner. Combining the essentials of orderly arrangement, compactness and completeness, McKee's Compendium must take its place as a valuable work. We do not know what the price is, the publishers having forgot to put it on the package—an oversight they cannot be in too great haste to correct.

We regard it as unfortunate that the intelligent author did not devise a less lackeyed and more fitting name for his work. It seems as if everything in the writing line nowadays must run to "compendiums." We have "Gaskell's Compendium," "Shayler's Compendium," "Amos' Compendium," "Spencerian Compendium," and at least a dozen others, so that the use of this word in connection with a new work would naturally be associated with a retash or copy, and not an original, unique work such as Mr. McKee has given us. Besides, compendium of penmanship, it gives us very little value, it is no sense an appropriate title for a work that is confined to the exposition of a single branch of penmanship.

KINSLEY'S LESSONS SELLING WELL.—We are informed that many business schools have adopted "Putnam & Kinsley's Lessons in Plain Writing" for use in their work, and that the

175 pages, with many script specimens beautifully engraved in the writing part. In the portion devoted to spelling, there are about 4000 words and forty definition exercises. The words are intelligently grouped under appropriate headings. Pronunciation and definition are given in the margin.

STEINER'S SYSTEM.—Steiner's System of Accounts" is a practical exposition of his methods of familiarizing students with the various books used in mercantile accounting. The author is J. L. Steiner, of the Youngstown, Ohio, Business College. Judge John Lundy, Cleveland, Ohio, holds the copyright.

A NEW BUSINESS ARITHMETIC.—Proponents of business colleges in general and of those who have night classes in particular will be gratified to learn that the Sadler Publishing Company, New York, has issued a Baltimore, have in press a business arithmetic especially to meet their demands. The new book, which will be ready for delivery about the middle of this month, is called "The Essentials of Business Arithmetic." It is about 255 pages, and represents a careful revision of the larger work, "Sadler's Commercial Arithmetic." The space is gained by abridging unimportant subjects which are not likely to figure in business calculations.

AN IRREFRAGABLE WORK.—There can be little doubt that the most useful single educational volume ever printed in the English language is Webster's Unabridged Dictionary. No amount of "encyclopedia dictionaries" can take its place, though there is a distant place for the latter. But every intelligent person should have access to Webster's, which is everywhere looked upon as the national standard authority on our language.

#### Instruction in Pen-Work.

BY H. W. KIRKE.

#### NOTE.

Sketch the letters in pencil with just care enough to get the spacing uniform. Put on the ink with a very coarse pen and study to leave the ragged ends and edges. For the twigs use a 303 pen and notice the place where the strokes end. Make them with the finger movement and slowly. Do not overdo the matter, as a mass of twigs will spoil the beauty of the letters. A few lines of white dots across the lower half of this style of rustic letter give a pleasing effect, as illustrated in first line.

This is the last complete alphabet we intend to give in this course, and in the next issue of THE JOURNAL we shall commence a short course of lessons in drawing preparatory to our lessons in engraving, which will complete the course.

#### How to Get In.

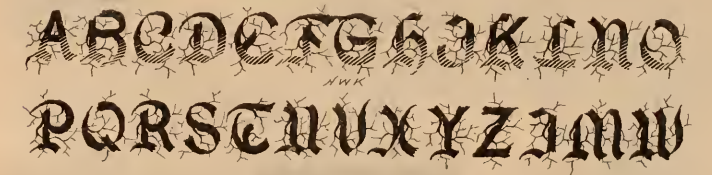
When I became of age, having served an apprenticeship in a manufacturing house, having had more or less to do with the mercantile affairs of the house, having kept the books, I was a certain extent, a single curly of capital in those days. I became ambitious. I went from house to house and offered myself for nothing. I would board myself and clothe myself if they would let me go into the line counting-house and learn book-keeping. Every business man I went to said to me: "Young man, do you know book-keeping?" "No," "Then we can't take you; we can't be bothered with you; it is too much trouble."

Thus I tried from day to day and for more than four months I made effort to get into a business house without being successful. And at last I made inquiry of a gentleman who had given me the usual advice, and he said to me, "Go to the counting-room whether it was not possible to obtain this knowledge in some institution. He told me it was not. He referred me to Jack McKee's book. Now, I knew "Jackson's Book-Keeping," almost by heart. But he said you would get to learn if by practice—there is no other way."

"Well," said I, "a gentleman, it is a very singular state of affairs; a man can't get in without knowing how, and he can't get in without knowing how to do something worth something about this. Every other branch is taught and why not book-keeping?"

Intelligence, from that moment I made up my mind to devote my life to accounts. —R. M. Bartlett, "father of American business colleges."

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By H. W. Kirke. Presented in Connection with his Lesson Accompanying. (Photo-Engraved.)

necticut River, as well as the methods of the American school of wood-engraving. Of other articles nothing is more important than the chapters of the Lincoln history, which describe "The Chicago Surrender," "Conspiracies in the North" and "Lincoln and the Churches." In the last-named chapter the authors discuss Lincoln's religious character, and publish for the first time a document written by Lincoln himself, which throws light upon this subject.

There is a wide difference between *Scribner's Magazine* for July and the number for August, and the balance of interest is all in favor of the July number. The stories of that issue were at least good—two of them particularly good, and published, perhaps, on the ground of course more or less, uninteresting to every eye and a severely plain and very old-fashioned buff cover, probably preserved to memorialize the antiquity of the methods of the magazine. Chance covers and the reader would be puzzled to tell either from which. Switching back to *Scribner's*, while we cannot help being disappointed at seeing it drifting into the beaten track, and its August number gives the place of honor to such stuff as "Form" in Law-Tennis," it is, after all, not without interest, and we all have to read until some one shall start a more original and more interesting publication.

—*St. Nicholas*, month in and month out, has more of human interest in it, and therefore more entertaining and from our point of view more distinctly valuable than any of the topics it cherishes that cater to older readers. The August number captures the reader at the outset with one of Mary Halleck Fox's great drawings. George Wharton Edwards, the artist author, is represented by one of his largest stories, "Little Meann Light," and

ENGLISH GRAMMAR MADE PRACTICAL.—This work, from the press of C. W. Bardeen, Syracuse, N. Y., deserves its title better than most works of the kind we have examined. Its 112 pages embrace an even hundred lessons in grammar and composition, illustrated with specimens of actual work by the pupils of the author, John D. Wilson, principal of Putnam School, Syracuse.

"NEW RAPID" SYSTEM OF SHORTHAND.—A well-printed and well-bound volume of 200 pages is the new official text-book of the "New Rapid" system of short-hand, by C. E. McKee. The author, Mr. McKee, is at the head of the large shorthand department of the Buffalo College of Commerce. Like most young authors, the trail of the italics is over his work whenever he finds it necessary to correct his discoveries with specimens of actual work by the pupils of the author, John D. Wilson, principal of Putnam School, Syracuse.

McKee's COMPENDIUM OF PENMANSHIP.—THE JOURNAL received by mail recently a little green box, about 7 inches high and looking for all the world as if it included a bottle of hair regenerator or liver regulator, but it didn't. The cover was of 60 stiff bits of pasteboard the length of the box and 1½ inch wide. Each piece is engraved on one side and engraved and printed on the other, and the whole comprises McKee's Compendium of Penmanship, by Frank McKee, Oberlin, Ohio. We do not think anything of this form was ever published before. There are 60 copies, including exercises, etc., written by McKee, and cut in steel by the

results have been without exception satisfactory. In addition, the work has reached a large outside sale and is readily growing in popularity. This work is admirable in all respects, and we are gratified to know that its proprietors are reaping the rewards of their well-directed energy.

HABIT FROM THE TOMB.—We observe that an effort is being made by a New York publisher to open the grave of "Gaskell's Compendium" and reorganize the corpse into life. Here surely is a chance for the law against desecrating the moldering remains of the esoteric dead. The author's opinion of the "Gaskell's Compendium" is a too well known for retort here. Even if the work were ever worth half that some of its overenthusiastic friends claimed for it in its palmy days, ten years ago, it would be without value now. The "revision" advertised a few years ago was a "revision" in the sense that the addition of a straw door-mat would be a renovation of a dilapidated residence. Of course it was seen at a glance that this "revision" was merely a change of bait, the other having come long since washed out and no longer tempting to the rustic "sucker" who had been beguiled by the galaxy of good-looking young men in the magazine advertisements. And now we long-suffering folk are seriously asked to sit still and watch a publisher with more enterprise than discrimination blow wind into the ghost and start him perambulating again. Think of it! The first edition is given to *Scribner's Magazine* for this month, all page, with portrait, before and after taking signatures and all the usual trimmings. Anyhow we must admit that there is an eternal fitness in this inaugural advertisement of the spook series. It is precisely the same advertisement, and was probably printed from precisely the same plate that appeared in *Scribner's* or the *Century* ten years ago. Presented as representing current opinion, this venerable relic is decidedly refreshing.

COMPOSITION LETTER-WRITER AND SPELLER.—Messrs. Spencer, Felton & Loomis, of the Spencerian Business College, Cleveland, have in press a composition letter-writing and spelling book, which gives every exercise of being distinctly valuable. The work will comprise





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To stimulate those who interest themselves in getting subscribers for THE JOURNAL, we offer to any club of valuable special or extra premiums to pay them for their penmanship. Under this arrangement each subscriber will also be entitled to a share of the regular premiums enumerated above. The extra premium going to the secretary of the club. Where premiums are sent by express the receiving party will have to pay the express charge.

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For \$5, two subscriptions and choice of two hundred Popular Stories, all of which contain poetry, travel, biography, adventure, fiction, etc. These books are beautifully bound. One of our hundred of them in THE JOURNAL for February, 1889.

For \$7, eleven subscriptions and *Dekens' Camera Works*, fourteen volumes, handsomely bound. By express.

For \$10, a present subscriber sending subscriptions to any part of the above described premium list, he will receive the same amount of the above described premium list, and his own name will be entered on our books for the year, whether his recent subscription is out or not. A person wishing for a club to secure the above mentioned special subscriptions as he gets them, and they are placed in his credit, and the extra premium sent when the requisite number of subscriptions are received. The club member, however, must notify us that he is working for an extra premium, so that we may have time to mail for the subscription. The sending. Unless he does so, not only on the time of sending the subscriptions we will not receive his claim.

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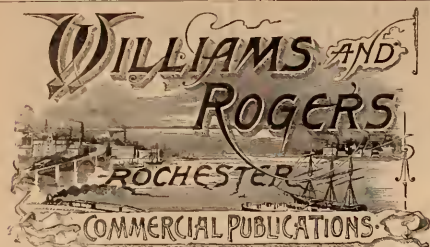
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# THE Penman's Journal

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Published Monthly  
at 202 Broadway, N. Y., for \$1 per Year.

PENMAN'S GAZETTE.

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D. T. AMES, EDITOR AND PROPRIETOR.  
B. F. KELLEY, ASSOCIATE EDITOR.

NEW YORK, SEPTEMBER, 1889.

VOL. XIII—No. 9

## Lessons in Practical Writing.— No. 5.

BY D. W. HOFF, SUPERINTENDENT OF  
WRITING IN THE PUBLIC SCHOOLS OF  
DES MOINES, IOWA.

[These lessons were begun in the April num-  
ber of THE JOURNAL. Each number 10  
cents each.]

### Counting or Dictation, &c.

Following the order in which we have  
seen fit to present the various divisions of  
our subject, we have now reached the point  
of execution. Beginning with the lowest,  
we now propose to give in detail the work  
of each grade.

### REQUIREMENTS OF THE GRADE.

Children enter our kindergarten at the  
age of five. At six they enter the first  
grade, where they remain another year.  
Here they are taught the names and di-  
mensions of both small and capital letters  
and required to read some script, but their  
practice is confined chiefly to small letters  
and short words, all of which are written  
between the "lines," as seen in the ac-  
companying exercises, the chief objects of  
which are to facilitate the teaching of  
hand position, to secure rhythmical motion  
and uniform time and for the systematic  
development of form. Such is the nature  
of these exercises that a proper application  
of movement in their execution will force  
the hand to a working position—one that  
will admit of the freest possible action of  
the fingers and forearm consistent with  
good results.

The year spent in Grade 1 we consider  
the most critical period in a pupil's expe-  
rience, so far as penmanship is concerned.  
It is then that the foundation habits are  
formed which will so effectually facilitate  
or impede his future progress. The ef-  
fect of wrong habits once established is  
too well known to need comment. Relief  
can only be found in a method which pre-  
vents their establishment or in the per-  
sistent application of counteracting reme-  
dies. The former is far more effective.  
One year of persecution is worth three of the  
most persistent correction. First impres-  
sions are the most clinching.

### POSITION.

From a stand-point of execution we  
consider correct position as of paramount  
importance. We literally subordinate  
every other point to this until it becomes  
a thing of habit. We repeat, subordinate  
to position, not neglect for position. Once  
established it is guarded vigilantly. Cor-  
rect position alone insures good move-  
ment, without which the best results are  
not possible. The same position is used in  
all grades—the front position.

### MOVEMENT.

We teach finger movement for the first  
two years and a half; we then introduce  
muscular movement. The combined forces  
of habitual finger action and an effort at  
pure muscular results in the harmonious  
blending of the two, and we are ready to  
go on record as having said that we con-  
sider the combined movement (just as  
described in the last issue) the most prac-

tical for business purposes, in that it uti-  
lizes both the strength of the arm motion

cessive use of either of these sets of  
muscles.

### EXERCISES FOR PRACTICE.

|     |     |     |      |
|-----|-----|-----|------|
| 1.  | a   | 26. | d    |
| 2.  | u   | 27. | do   |
| 3.  | u   | 28. | din  |
| 4.  | in  | 29. | ip   |
| 5.  | in  | 30. | up   |
| 6.  | m   | 31. | g    |
| 7.  | v   | 32. | guy  |
| 8.  | x   | 33. | il   |
| 9.  | v   | 34. | old  |
| 10. | no  | 35. | ab   |
| 11. | on  | 36. | orb  |
| 12. | a   | 37. | ih   |
| 13. | an  | 38. | oh   |
| 14. | u   | 39. | ik   |
| 15. | we  | 40. | ask  |
| 16. | ic  | 41. | if   |
| 17. | ice | 42. | of   |
| 18. | ir  | 43. | aft  |
| 19. | or  | 44. | yo   |
| 20. | are | 45. | yo   |
| 21. | is  | 46. | you  |
| 22. | as  | 47. | go   |
| 23. | us  | 48. | got  |
| 24. | it  | 49. | go   |
| 25. | wit | 50. | ooze |

and the nimbleness and shaping power of  
the fingers, without requiring the ex-

Such is the freedom, ease and confidence  
acquired during these two and one-half

years in combined lateral forearm sweeps  
and finger action, such the pressure at  
arm-rest, such the muscular tension, and  
so tempting the position that when the  
muscles become sufficiently developed it  
requires but little effort to add a slight  
forward and backward arm vibration, and  
you have a complete combined movement.

### TIME IS VITAL.

Until the pupil has a definite conception  
of time and its relation to and influence  
upon motion, checks and stops, and until  
he has become sufficiently self-reliant in  
habits of correct time, he must rely  
wholly upon that indicated by the  
teacher's counting as a guide to proper  
action. We reason thus regarding the  
benefit of concert drill: By following the  
counting closely the pupil will establish a  
certain gait, or rate of motion, which, by  
continued conscious effort and constant  
repetition, will ultimately terminate in  
unconscious habit or automatic motion.  
The exact time necessary to correct execu-  
tion must be allotted. To allow more than  
required time is to prevent free action and  
give the hand time to drag, while insuffi-  
cient time forces inaccurate execution—  
mere scrawling.

### COUNTING, OR DICTATION.

We wish to impress our readers with  
the importance and value of correct count-  
ing, or dictation, in leading concert drills,  
especially in connection with this particu-  
lar method for primary grades. The suc-  
cess or failure of these exercises to accom-  
plish that for which they are designed de-  
pends entirely upon the spirit of the count-  
ing, the time allotted for execution and  
the degree to which pupils are governed  
thereby. When properly handled the  
counting is the pulsation which generates,  
stimulates and regulates the action of  
every mind, arm, hand and finger through-  
out the class, and just in proportion to its  
nature will be the attendant results. No  
amount of coaxing, scolding or flattery  
will prevent the little hands from falling if  
the counting is at fault.

It should be animated, but free from  
haste or excitement. It should be strong,  
regular, confident, commanding, firm and  
kind. The presence of indolence or  
carelessness, irritation or cheerfulness, in-  
decision or confidence, or conscious weak-  
ness or strength of disciplinary power is  
sure to betray itself in the teacher's  
voice when counting, and as certainly de-  
termines to a great extent the nature and  
quality of the pupil's movement as that  
his will controls moods which in turn gen-  
erate and regulate muscular action in har-  
mony with the dictates of the ruling mind.  
It is a work of will-power, the subordina-  
tion of the pupil's mind to the will of his  
teacher as a means of enabling the latter  
to gain control of the former's muscular ac-  
tion. He must first gain control of the  
motive power (the pupil's mind) which  
produces this muscular action.

Discouragement on the part of the pupil  
may be displaced by reassurance, recent  
warmth into cheerful obedience, in-  
difference supplanted by earnest effort, pu-  
pils urged to greater exertion, mild censure  
administered or merited praise awarded





produce a flowing style but prove especially valuable at the outset in counteracting the tendency among young pupils to rest the hand on the side instead of on the nails of the third and fourth fingers, these fingers forming a movable rest on which the hand should glide as gracefully as a boy on skates.

If these few lines shall serve to awaken thought or stimulate any to renewed diligence in the pursuit of this art, it will certainly prove a suitable compensation for the time taken to prepare them.

H. W. SHAYLER,  
Supt. Penmanship in the Public Schools  
of Portland, Meise.

#### Pen and Ink Against Pencil.

EDITOR OF THE JOURNAL:

THE JOURNAL is certainly making a move in the right direction when it seeks

class-work by practical public-school workers.

The plan adopted by us may not differ materially from that used by others, but we shall endeavor to state it briefly without entering into a discussion of any known disputed points, and leave results to testify as to the merits of the method.

When a pupil first enters school we give him slate and pencil, and one year is spent in getting an idea of the forms, particularly of the small letters, with special care to position at desk and position of holding pencil. We might remark in this connection that where desks are used we prefer the oblique position, sitting facing the front left-hand corner of the desk, with the left elbow at the side and the left hand

that the lead-pencil should be discarded as far as is at all practicable in all other school work. Written restitutions, written examinations, written spelling, and in fact almost all of the written work of the school-room can be as rapidly and much more legibly written with pen than with pencil. With the use of the lead-pencil comes the habit of gripping it tightly and almost riding upon it, treatment which no pen, unless it be a stub, will stand. Why do we, young and old alike, remain the same. With the use of the pencil it is next to impossible to keep the hand in position. With this to correct, as well as the habits of tight gripping and bearing on before mentioned, much time is lost, and a wonderful stock of patience is required in changing from pencil to pen.

It is often objected, where desks are not supplied with ink-wells and bottles must

be used as supplementary, but we rely mainly on practice paper.

As a means of showing the advancement of pupils a book is kept in each school in which are pasted specimens of the writing of all the pupils of that room, taken at the end of each month. A line or two is sufficient. These show the progress a pupil is making and are a great source of encouragement.

If there is nothing new in our method thus briefly stated, those who use the same have the satisfaction of knowing they are not alone. If there are those who differ we invite them to compare results.

W. NILES,  
Special Teacher of Penmanship, Public  
Schools of Painesville, Ohio.

#### A Voice from Connecticut.

EDITOR OF THE JOURNAL:

In a recent number of THE JOURNAL I notice a very pungent article on the omission of penmanship exercises at the annual convention of the National Educational Convention. You may go a long way further than that statement and say that these useful exercises are usually completely ignored at all school educational meetings by the authorities or the leaders in charge. Since the advent of Mr. Hines, the secretary to the State Board of Education of Connecticut, exercises have been introduced at the local teachers' meetings and some improvement has been manifested in the common schools as a result. When the high educators come together, though, in supreme convulse I never go near them, considering it nothing but a waste of time so far as I am concerned, because in a conference lasting three days penmanship is not even mentioned, and if I were to go and sit at the feet of these Gamaliels and cram myself with all sorts of useful and useless knowledge, what would it avail me in the discharge of my duties as a teacher of penmanship and book-keeping?

The question naturally arises, Why is penmanship left out? (1) Because these leaders cannot write themselves; (2) because they cannot teach writing; (3) because they cannot draw; (4) because as a body of men they are seriously deficient in artistic genius. The policy pursued may be summed up in homely phrase thus: I can't do it myself, and I'll take good care to keep the fellow out who can do it.

Supposing they come down from their lofty pedestals and condescend to mingle with common mortals, the next question would be, Would penmanship exercises or dissertations thereon be popular with the teachers for whose benefit they were introduced? Let me answer this from experience. Results are always the true answers.

Some six years ago I attended a local teachers' institute at Clinton, Conn., conducted by the then secretary of the State Board of Education. No provision whatever was made for any instruction to the teachers in the matter of penmanship. It was a two-days' institute, attended by teachers from a distance of perhaps thirty miles. A few days beforehand I prepared specimens of the handwriting of the scholars in the public schools of my city. They were written on ordinary ruled foolscap with single lines, and the sentence each room had to write was written on the blackboard. The scholar wrote six lines, with number of the room, name of the school, name and age of the pupil and date. I took these strips of paper with me, and had I not been strenuous in my endeavors all chances of exhibiting them and explaining under what conditions they were done would have been denied me. Two minutes on the platform were very unwillingly allowed me. The result of the exhibition was extremely gratifying and encouraging to those who appreciate the importance of teaching penmanship in the public schools. The younger teachers especially manifested deep interest, and the opinion was generally expressed by those who were present that it was a pity that it is shameful that consideration of this highly important branch of training should be so palpably neglected, not to say ignored, by the authorities of our school system.

THOMAS EMMETTE,  
Teacher of Penmanship and Book-keeping  
in the Public Schools of Middletown,  
Conn.

Lookout for the Prier Flourishes in the October JOURNAL. They will be great. In any here of ornamental penmanship would think he had a bargain if he had to pay for the October number alone as much as the whole year's subscription cost him.



Specimen of Ornamental Pen-Work Done at THE JOURNAL Office. (Size of Original, 22 x 28 inches.) (Photo-Engraved.)

to arouse more interest in the subject of writing in public schools.

The instruction given must necessarily differ from that common in business colleges in that it cannot be so general.

As the great majority of the youth of the country must receive their education in writing in the public schools, "the greatest good to the greatest number" certainly demands that the best methods should be adopted. An interchange of methods of teaching would be of great advantage to those engaged in public-school work. And I do not mean mere theories, but such methods as are used in every-day

placed on the edge of the desk, so as to hold the paper in position, the left arm not resting on the desk.

Pen and ink are introduced the second year, and with this drills for muscular movement, about one-third of time being given to the drills and the remainder to analysis and practice of letters and short words.

To the introduction of pen and ink thus early we are aware that we differ from the almost universal rule of following up the slate work with lead-pencil practice. The use of the lead-pencil naturally induces carelessness, and is certainly one of the greatest stumbling-blocks in the way of improvement in writing. We think this pernicious habit is one which should have been long since discontinued, and

be used there is danger of the ink being spilled. We have had no trouble from this source, and such an objection from a teacher is only an admission of a lack of discipline. The bottles are kept in wooden trays and distributed before and collected at the close of each lesson.

During the third, fourth, fifth and sixth years we make a special object of position and movement, giving about one-half of the time of each lesson to movement exercises. In the seventh and eighth years we suppose a free, easy movement to have been developed and particular attention is given to penmanship.

As we do not have writing in the high school our work ceases with the eighth year, or "A. Gram." Copy-books are

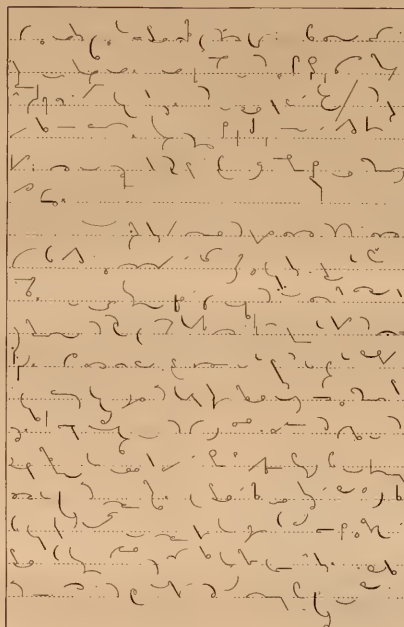
The employment bureau has been in successful operation for some months, and as an evidence of its success it may be stated that not one of the unemployed has been known to leave it unemployed, and the society is gradually and necessarily raising the standard of efficiency, and as one fact commanding the respect of the society employers are beginning to recognize the fact that members of the association can command the highest salaries and are worth it. The officers are always pleased to meet stenographers from other societies and meetings of the society. Applications for membership may be made to the secretary, Henry T. C. Wise, Room 735, Drexel Building, Philadelphia, or to any of the members of the society. The leading stenographers of Philadelphia, and its honorary membership is composed of the prominent members of the profession both



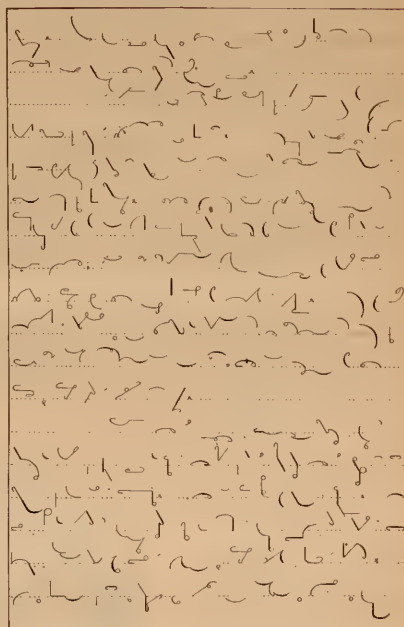
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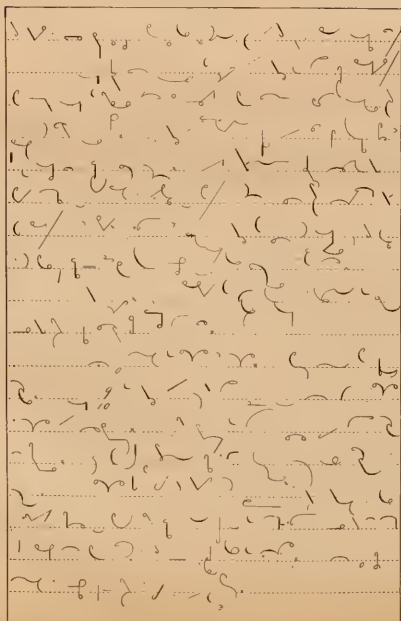
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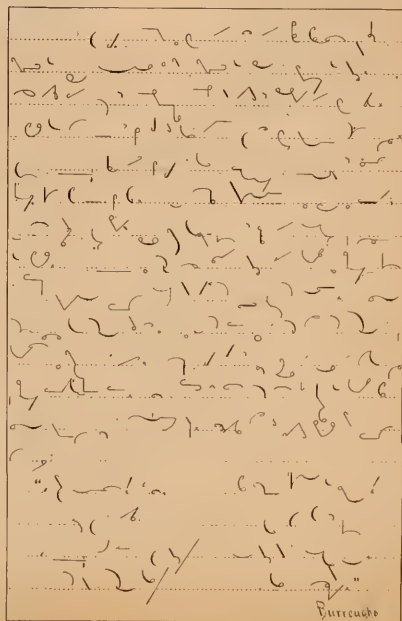
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## THE EDITOR'S LEISURE HOUR.

Miscellaneous Scraps of Information of Human Interest, Curious, Scientific, Witty, Wise and Chimeric.

## Origin of Visiting-Cards.

As is the case in many other instances, we owe the invention of visiting-cards to the Chinese. So long ago as the period of the Tong dynasty (618-907) visiting-cards were known to be in common use in China, and that is also the date of the introduction of the "red silk cards" which figure so conspicuously on the engagement cards of that country. From very ancient times to the present day Chinese have observed the strictest ceremony with regard to the paying of visits. The cards which they use for this purpose are very large and usually of a bright red color. When a Chinaman desires to marry his parents intimate that fact to a professional "match-maker," who thereupon runs through the list of her visiting acquaintances and selects one whom she considers a fitting bride for the young man, and then she calls upon the young woman's parents, armed with the bridegroom's card, on which are inscribed his ancestral name and the eight symbols which denote the day of his birth. If the answer is an acceptance of his suit the bride's card is sent in return; and should the oracles prophesy good concerning the union the particulars of the engagement are written on two large cards, tied together with the red cords.

## First Experience at Railway Traveling.

The queerest and funniest incident of this trip had almost a tragic termination. The train was just starting without ringing a bell or blowing a whistle, when a cloud of dust was observed traveling down the road to the station, and from the midst of which proceeded prolonged yells. The train was promptly stopped, and an ancient and rickety chaise drove up and there climbed down from it an old man in a long yellow coat and a William goat board. He wore besides these a pair of abbreviated green trousers which seemed to shun his boots and rise to a higher plane, and a beaver hat of the vintage of 1812. He took from out of his chaise a boxbush tied with a string, a large carpet bag, two live chickens tied together by the legs and a piece of butter over the top of which a piece of muslin was tightly fastened. With these and an ancient umbrella he boarded the train with some difficulty and sat down in a seat a few feet from the door. The train rolled away, leaving his companion in the chaise sitting, open-mouthed, paralyzed with wonder.

The ancient one with the wind-tossed beard gripped the arm of his seat as soon as he felt the train's motion, and let out a startled yell that caused the passengers to turn pale with a fear that we had a mad man on board, and when the conductor ran to him he shouted: "The bull darn thing is sinking."

The amiable conductor assured him that he was perfectly safe, and going into his pocket pulled out his punch. Instantly the old man threw up his hands and cried:

"Don't shoot, mister—don't shoot! I give in!"

"I ain't goin' to shoot. I only want your ticket!"

"What ticket?"

"Your railroad ticket."

"Ain't got none. We'mas don't hev no railroads."

"Well, then, pay me. Where do you want to go?"

"I'm gwine to Stanton, to my grandson's, Pete Rawlins. Know any of his folks down in Stanton?"

Just then the whistle blew and the old man jumped up and tried to get past the

conductor, who held him down by main strength. The white hair of the old Cracker fairly stood on end, and it was several minutes before he calmed down enough to count his change.

At the next station, when the train stopped, he gathered up his belongings and made for the door, but was stopped before he could get off. This attempt he made at every station, and finally the conductor went to him, saying:

"Look here, old man, you just set still till you hear the brakeman holler Stanton, then you get off."

He sat there awhile, and then began to question the rest of the passengers as to Stanton and its people. Thinking I could derive some entertainment from him, I changed my seat to the one in front of his. He looked at me a moment and solemnly put his musty leather wallet from his side pocket and thrust it deep into his boot. This action set the entire carful of people roaring with laughter and almost brought a blush to my cheek, which sensation had scarcely gone when the brakeman opened the door and yelled, "Stanton!"

We were at the moment crossing a trestle, about 50 feet in height, upon the slanting, heavily wooded side of a mountain. We could look down the hill-side over the tree-tops and see a silvery stream threading its

place of errand boy in a book store in Baltimore, at a salary of two dollars a week, and spent the vacation in hard work. And I enjoyed it. I have never been out of employment; always found something to do and was always eager to do it, and I think I earned every cent of my first money. When first at work in Philadelphia I would get up very early in the morning, go down to the store and wash the pavement and put things in order before breakfast, and in the winter would make the fire and sweep out the store. In the same spirit, when books were bought at night at auction, I would early the next morning go for them with a wheelbarrow. And I have never outgrown this wholesome habit of doing things directly and in order. I would to-day as lief carry a bundle up Chestnut street from the Ledger office as I would then. As a matter of fact, I carry bundles very often. But I understand that certain young men of the period would scorn to do as much.

## Better Than Gold.

Fully ninety-nine persons in every hundred if asked to name the most precious metal would mention gold as first, platinum as second and silver as third. If asked to name others, a few might add nickel, and

and rhodium bring respectively \$640, \$400, \$130, \$32 and \$512 per pound. Strontium costs \$128 an ounce; tellurium, \$9; thorium, \$372; vanadium, \$320; yttrium, \$144, and zirconium \$350 an ounce.

Thus we see that the commonly-received opinion as to what are the most precious metals is quite erroneous. Barium is more than four times as valuable as gold and gallium more than 162 times as costly, while many of the metals are twice and thrice as valuable.

The enormous value of the metals referred to above will scarcely drive gold out of use as a jeweler's material. Their high cost is due to the expensive processes by which they are prepared and the minute quantities in which they are obtained. Although the metal gallium may be worth \$3250 an ounce, there is probably not a pound of it in the market. These figures are, therefore, interesting as curiosities only.—Our Youth.

## Mr. Magruder's Dressing-Gown.

"Elfedda, something tells me you made this yourself."

"I did, Callithumpian. I made it with my own hands as a present for you. It's a dressing-gown."

Mr. Magruder held the present at arm's length and contemplated it with silent awe. In the six months of his previous career as a devoted young husband he had never been so deeply moved.

"When I gaze at the unearthly gorgeousness of this gown, Elfedda," he said at length, "and the conviction slowly but irresistibly forces itself into my mind that it is intended for me to wear, can you wonder that I hesitate—that I ask myself what I have done to deserve it? Elfedda," he exclaimed, in a husky whisper, as he closed the blinds, "I think I will try it on. Be calm, darling."

"I am glad you like it, Callithumpian. You have been as good, so thoughtful, so—"

"Heaven knows I have tried to be, Elfedda!" said the agitated, young husband, wiping his fevered brow impulsively. "Which is the—the upper frontier of this—this magnificent garment?"

"Here it is, Callithumpian. But before you put it on, dear, just look at this beautiful design on the right shoulder. Isn't it nicely worked?"

"Elfedda, it is absolutely paralyzing!"

"You know what it is, of course?"

"I—I think I do. It's the hanging of Old Brown."

"Oh, Callithumpian!" wailed the wife.

"I meant it for the translation of the Prophet Elijah!"

"It will do for either one, Elfedda," gasped the husband, as he struggled frenziedly with the gown. "I'd wear anything that was made with your own fair hands, my darling," he continued, as he got it on wrong side out and hind side before, "if it was meant to be Adam and Eve in the Garden of Eden and looking like a three-cent circus and menagerie in a tornado. Don't cry, Elfedda! I'll wear it now if it costs me every friend I have in the world. I'd wear it if John Ruskin himself should ask me as a personal favor to take it off! Such love as mine will suit anything. Marriage is not a failure!"

But we have no business lingering about here. Let us withdraw quietly from the scene.—Unknown Exchange.

## The World's Future Fuel Supply.

Some of the leading journals of the day have recently been speculating on the probable exhaustion of anthracite and other coal in the United States, assuming also that the world's supply of coal must be chiefly obtained from this country. We have been looking up the subject and find that there are large bodies of undeveloped coal territory in the Netherlands, Switzerland, Sweden, Denmark, Germany,



By L. M. Kelchauer, Francon Euclid Avenue Business College, Cleveland, Ohio. (Photo-Engraved.)

winding way through a black swamp. The old settler rose at the sound of the brakeman's voice, picked up his traps, and going to the platform, stepped right off.

Somebody pulled the bell-rope, stopping the train at once, and a relief party was organized which went down the mountain side until we came to a tall hemlock that looked like a gigantic Christmas tree.

Pending from its branches were chewing tobacco, chickens, rolls of butter, shoes and suspenders. Further down the hill-side we found a patent-medicine bottle, the old umbrella, the butter-crook and the hat. Then we reached the old man, who was up to his waist in black mud, husily engaged in washing a whisky flask which he had managed to return through his exciting flight.

He was as cool as a cucumber, and when we yanked him out of the mud, remarked: "I tell you this yer railroad traveling do beat 'em, don't it?"—Stanton (Va.) Paper.

## Not Ashamed to Work.

George W. Childs, the millionaire proprietor of the Philadelphia Ledger, and noted everywhere for his benevolence no less than his business acumen, tells of his boyhood struggles as follows in a recent issue of Lippincott's Magazine:

"I was self-supporting at a very early age. In my twelfth year, when school was dismissed for the summer, I took the

a very few aluminum to the list. Let us see how near to the truth they would be. Gold is worth about \$240 per pound, try; platinum \$130 and silver about \$12. Nickel would be quoted at about 60 cents, and pure aluminum \$8 or \$9 to the Troy pound.

We will now compare these prices with those of the rarer and less well-known of the metals. To take them in alphabetical order, barium sells for \$973 a pound, when it is sold at all, and calcium is worth \$1800. Cerium is a shade higher—its cost is \$1600 per ounce, or \$1920 a pound.

These begin to look like fabulous prices, but they do not reach the highest point; chromium brings \$200, cobalt falls to about half the price of silver, while didymium is the same price as cerium, and erbium \$10 cheaper on the ounce than calcium, or just \$1850 per pound.

If the wealth of the Vanderbilts be not overstated it amounts to nearly \$200,000, 000. With this sum they could purchase 312 tons of gold and have something left over, but they couldn't buy two tons of gallium, that rare metal being worth \$2320 an ounce. With this metal the highest price is reached, and it may well be called the rarest and most precious of metals.

Gallium is worth \$250 per ounce; indium, \$158; iridium, \$658 a pound; lanthanum, \$175, and lithium, \$100 per ounce. Niobium costs \$128 per ounce; osmium, palladium, platinum, potassium



Bohemia, Silesia, Hanover, amounting to 50,000 square miles, and Russia, with 22,000 square miles. The island of Formosa can furnish 10,000 square miles of coal. At Peking there are seams of coal 95 feet in thickness. Large coal territories abound in Austria, Spain, Southwest Poland, Portugal, Italy, Greece, Turkey, Persia, amounting to over 30,000 square miles, to which we may add 35,000 square miles for India and 400,000 to the credit of China. Japan is capable of furnishing 6000 square miles. There we take the Falkland Islands, Patagonia and Peru, where there are very extensive deposits of coal. Most of the southern part of Chili is a vast coal-field. Then comes Brazil, an immense empire, having coal-beds from seventeen to twenty-five feet in thickness. In the United States of Columbia there is cretaceous coal of fair quality, and bituminous beds far beneath the surface. Then we must make a note of Mexico, Vancouver's Island, New South Wales, the latter 23,000 square miles. To these we add Queensland, Victoria, Western Australia, good for 14,000 square miles. New Zealand can furnish 20,000, and then we have not counted on Tasmania, New Caledonia, Natal, Alaska and still other undeveloped parts of the world, making an addition of at least 100,000 square miles.

It must be remembered that all the carboniferous areas commented are undevel-

oped and known only to geologists. We do not mean by this that geologists are wiser than other people, but such matters come within the line of their profession, and geology is a study of such colossal magnitude that very few persons give it any attention. In this estimate we have not included any of the working operations of the world, nor any coal lands in North America excepting Alaska and Mexico, nor have we delved into the carboniferous strata of Africa. It will thus be seen that the world's future supply of fuel is not likely to be exhausted for the next 1,000,000 centuries.—*Albion Times.*

#### Rise of the Novel.

"A novel is a fictitious narrative devised to represent the operations of human passions. A romance is a kind of novel which treats of wild and startling adventures, particularly in love and war." As early as the seventeenth century we began to hear of the English novel. Some think Defoe was the founder, but more are in favor of Richardson.

The early novelists were Richardson and Fielding. The latter wrote his first novel to satirize the former's "Pamela." The novels of that time would be very tedious for us to read, and yet after having published they were read to a great extent. In the eighteenth century the two most popular

novelists were Goldsmith and Scott. Goldsmith wrote "The Vicar of Wakefield," the first pure domestic novel. It is called "a snow-drop springing from the muck of the classics." Scott's novels were historical and they are apt to create a liking for history.

In the nineteenth century Tackeray and Dickens appeared. The former teaches morals and unveils the follies of the social life. The latter was the first to give children a place in the novel. We are all acquainted with their popularity. The most noted woman novelist is George Eliot.

I could mention a great many novelists whose novels are not helpful to the mind, as indeed is the case with many of the novels at this time. The novels of the ancient writers could be read without harm, and many of them were beneficial to the reader. "Take the good classic novels and we find that they improve, strengthen and instruct the mind."—*John Denham, in the School Visitor, Madison, Wis.*

[It is a mistake to credit Sir Walter Scott, novelist, to the eighteenth century. "Waverley," the first of the great series bearing that general name, appeared in 1814, anonymously, as all the world knows. Scott's literary reputation before that period had rested on his splendid poems, whose titles are household words. In fact, at the beginning of the nineteenth

century to 5000 persons, who receive weekly about \$50,000 in wages.

The total wool production of the world is estimated at 2,000,000,000 pounds. Australia is the heaviest producer, coming to the front with 455,570,000 pounds; then the United States, 307,388,000 pounds; the Argentine Republic, 283,047,000 pounds; Russia, 262,560,000; Great Britain, 135,000,000. All the other countries range each below 100,000,000 pounds.

#### How to Find the Ring.

The number of pupils should not exceed six. One of them is selected, unobserved to you, to put the ring on one of his fingers. You now say you will tell. First, who wears the ring; second, the hand it is on; third, the finger of the hand, and, fourth, the joint of the finger. This is apparently presuming to do a great deal, and your hearers will look on at first rather dubiously.

The pupils being seated in regular order, must be numbered 1, 2, 3, &c. The thumb must be termed the first finger, the forefinger the second, the joint nearest the extremity must be called the first joint; the right hand is one and the left hand two. These preliminaries arranged, leave the room, in order that the ring may be placed unobserved by you. Suppose that the third pupil has the ring on the right hand, third finger and first joint. Your object is to discover the figure 3131. Returning to the room, ask one of the pupils to perform secretly the following arithmetical operations:

1. Double the number of the pupil who has the ring, in the case supposed this will produce 6
2. Add 5..... 11
3. Multiply by 9..... 99
4. Add 10..... 109
5. Add the number denoting the hand..... 120
6. Multiply by 2..... 240
7. Add the number of the finger..... 463
8. Multiply by 10..... 4630
9. Add the number of the joint..... 4,631
10. Add 35..... 4,666

He must apprise you of the figures produced, 4666. You will then, in all cases, subtract 2535. In the present instance there will remain 3131, denoting the person No. 3, the hand No. 1, the finger No. 3 and the joint No. 1. The formula may readily be memorized or the various operations may be written on a small card by the performer for reference and convenience.

Now let your class discover the principle.—*School Bulletin.*

#### The Type-Writer Girl.

Fair girl with lightning fingers,  
How my memory yet lingers  
On the time I sat and watched you  
Whack the keys:  
You played 'twixt A and Izzard  
Like a wild Dakota blizzard,  
And seemed to do it with the greatest ease.

I can stir my hands a trife  
On the pistol or the rifle  
When the redskins intrude me on a scout.

But I've struck a sort of notion,  
With that double-jointed motion,  
Your speed upon the writer knocks me out.

When long enough you've tarried,  
And to some new man get married,  
I laugh and I can see your "holly"  
stars—  
O, he surely will go frantic,  
And cut many a lively antic  
When you tell him those lightning fingers  
are in his hair.

—*Molten Office, Columbus, Ohio.*

#### The Type-Writer.

Among all the mechanical inventions for which the age is noted—and in the production of which we have led the world, as admitted by everybody except a few stubborn foreigners—none, perhaps, has more rapidly come into general use and popularity than the type-writer. The pen-written business letter has become the exception. The wise author has his matter carefully copied on a machine before he sends it to the publisher. The foolish author still clings to that strange style of penmanship closely resembling the tracks of a perambulatory hen which is supposed to go "hau" in with genius; but the chief reaps rejection and bitterness. A young and unknown author who writes any but the best of hands improves his chances of popularity by the type-writer. His burning words neatly written on a type-writer.

Use in correspondence the type-writer has its slight drawbacks. Sometimes it is almost too plain. Those of us—and we are of the name legion—who have never mastered all of the orthographic eccentricities of the English language had to stand when we wrote a doubtful word of writing it poorly—of making the "a" which we had a lurking suspicion ought, perhaps, to be an "æ" so that it would pass muster very well as either; and sometimes we slipped a quiet, unobtrusive dot over it, so that it need be—worse coming to worst—it might slip in as an "æ." This caused our consciences; there it was—if our correspondent called it wrong it was his own fault—*honi soit qui, &c.* With the type-writer nothing of this kind is possible, but—God tempers the wind to the shorn lamb—we can, and usually do, ungallantly lay all such errors at the door of the young lady who, unfortunately, so far is obliged to bear the same name as the machine she operates.

But the type-writer has its limitations. It was only a few months ago that a Boston young man was promptly rejected when he proposed to a young lady with a type-written letter. It served him right. The telephone is the very limit in these things. It was only a few months ago when a young man who rang up the object of his affections with the telephone while a hated rival—a youth from Philadelphia—was trying to outstrip her in the pursuit, proposed, was accepted, and ten minutes later sent a district messenger boy around with the ring. This was enterprise, and the lady recognized it. The Boston man's effort was simply rebuff; he might as well have given his lawyer power of attorney and sent him to ask the "low, sweet creature." The type-writer will perhaps do in everything save in the office and affairs of love.

To become expert with the type-writer in original composition requiring much thought is, we are now to understand, somewhat difficult. After all, we doubt if good poetry can be written on the machine. This does not hinder the poet, however. Young men of the type-writer and the Tribune take it upon itself to speak for the great array of editors and ask him to do so. Shakespeare could not have written "Macbeth" on the type-writer. "The Dream" on a modern type-writer; the jangling of the bell at the end of each line would have disturbed him; he would have said, "I'll away before this," and scene and returned to the goose quill, though it must be admitted that he needed a type-writer about as badly as you need a Judgograph. It would seem that he must have fingered pretty well toward the foot of the writing class at the Stratford-on-Avon school. We suppose that it was a good thing for Shakespeare that he never tried to get his living by running a college of penmanship. Talents differ widely; Shakespeare was "Haued" by his signature might frighten a third person coming upon it suddenly. There are professors of writing here in New York who can make beautiful penmanship, but their art is not of capital. "W's" and "I's" with feathers on their legs, still they cannot rhyme a couplet.—*New York Tribune.*

To admirers of artistic pen-flourishing the next issue of THE JOURNAL will be the most interesting that has ever been printed.



By J. A. Wesco, Penman of the Portland, Ore., Business College. (Photo-Engraved.)

century he had only given the world a taste of his matchless talents in a few ballads and verse translations, not at all comparable with his later works.—*Editor.*

#### From the Girl's Point of View.

A type-writer girl thus expresses herself in the *Indianapolis Journal*: "I get sick of men and their ways. They are messy; they sling paper all over the office, and loll about on the desks and chairs in such undignified attitudes. They smoke and chew. We have fourteen drummers who have been here but the courtesy to ask me if cigar-smoke is offensive to me. Then, they are silly; they talk such nonsense as sixteen-year-old girls wouldn't be guilty of. It is all about neckties, new hats, ballets, good dinners, and so on. If you think man is the superior animal, you just spend some time in a business office with assorted sizes of him, and you will see. I am beginning to believe that a trashy dime novel is better society than the average man, and equally improving."

#### Industrial Notes.

The consumption of gold in industrial arts throughout the world is \$40,000,000, and of silver \$25,000,000 per annum. There are over \$8,000,000 invested in potteries in this country, of which \$4,000,000 are centered in Trenton, N. J. There are 26 potteries there, which give employ-

## PENMAN'S ART JOURNAL

D. T. AMES, Editor and Proprietor.  
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*Premium for every subscription with large list of special premiums for clubs. Send 10 cents for copy of JOURNAL for December with illustrated premium list. For condensed premium list, see page 133.*

New York, September, 1889.

[illegible]

Few of our friends, we fancy, have forgotten the beautiful specimens that were procured last winter by our prize flourishing contest. The remarkable success of that venture induced us to offer other and higher prizes. The new competition is closed September 1. As a result we have now a large number of elegant flourishes, and specimens, embracing some of the most beautiful and perfect that has ever been seen. Under the pleasure to select the best, we send you a good many pen-flourishes in our daily. After the judge (appointed by vote of the contestants) shall have selected the best three specimens from the whole number submitted, these three will be printed in *THE JOURNAL* and the decision made as to their relative merits will be decided by vote of the *JOURNAL* readers. These three specimens will be printed in the next issue of *THE JOURNAL*. Look out for them.

THE VIEWS ON teaching writing advanced in another part of this issue by Professor Shaylor with his accustomed clearness may be studied with profit by young teachers, and by old ones, too.

PENMEN who are not overburdened with work may find the announcement of Macnair & Co., in our advertising columns, of interest.

THE PENMAN'S ART JOURNAL is a power in its field and must be instrumental in doing much good in the cause of education.—*St. Vincent's College Journal*, Bourbonnais Grove, Ill.

### Stumbling-Blocks.

### An Enthusiastic Pen Student Tells of Some of His Troubles.

EDITOR OF THE JOURNAL:

I beg to present a few points which may interest readers of THE JOURNAL, especially those who have been long practicing and desire to become easy and rapid writers.

When I have studied the several different theories for acquiring excellent penmanship, I fail to make practical all that these lessons teach. For example, I find that to perform what is urged to be of prime importance to penmen—I fail to write with the pen-holder pointing directly forward, parallel with every downstroke on a diagonal line. I find that such a position will at once hide the pen from view and so the point of the penholder hinders one from giving space to letters and bringing them exactly to the base-line. Now, I find I write best when I take the position with right side to stand—that is, about two inches above the elbow when the arm is dropped to the side. In this position, in this way I cannot make a diagonal line, but I can make three-fifths of an inch without changing finger movement with fore-arm movement. When I do I employ the finger movement to obtain long sweeps up and down there is a friction caused by the third and fourth fingers not sliding freely upon the nails. They seem to be mased from the paper in the constriction and expansion of the thumb and forefinger. Moreover, the penholder is not so easily moved with the fore-arm moving perpendicular to ruled lines or in a direct line to the correct position, but with a motion combined—direct and lateral—so that no slant is produced with little or no friction. And to write very long words or lines across the page the arm must rest so lightly that, when moved laterally, it will glide smoothly as if on the sliding of the penholder. The correct capital stems seem natural to turn, but the penholder seems natural to turn so that the penholder shall point more toward the head than the right shoulder.

Of late I have examined some tracing exercises in Spencerian copy-book which accompanies Prof. E. C. Isaac's "Lessons in Penmanship," and I fail to see how a student can derive much benefit therefrom. I think it may answer very well for beginners, but any one who has acquired a good, easy position and a correct knowledge of main and connecting shot does not need to follow tracing exercises, because it lessens speed and gives friction to easy movement already acquired. Some may say, "Your easy and rapid movement will destroy the symmetry, hence the author needs drilling on a series of tracing exercises which will reduce his style to conform with that of engraved copies." I may say, but to do so, I, I think, must have had his gained. I have not, and this is in my own experience in a similar manner. Being a great admirer of such easy, graceful and rapid style as that of Gaskell, Madrazo and their like, I practiced everything I could get from Professor Gaskell, and the result was I acquired a very free style of execution. I even taught his system after his plan of analysis—only five principles—and with moderate success. But in preparing my copies for pupils I relaxed into a slower movement. At the same time I increased my finger motion, and in a short time I almost absorbed the motion from the former. The greater friction was the concomitant of more symmetrical writing, more like copy-book style, but not an artist's.

I would like to know whether any penman can write both a fine copy and a rapid flowing style; whether he can preserve his power to execute engraved-like copies when he is given to composing, wherein the mind is absorbed with graver thoughts than that which calls up artistic forms of letters and watches over the

hand in its guided attempt to copy them—  
thought directing motion under the  
power of esthetic forms, applauding to  
higher beauty when the hand does well,  
despairing when it fails to transcribe well.

Well, since the force of my mental faculties has been divided upon this composition—now on the subject, now on writing—it is plain that neither is done so well as it might be were the force divided. Therefore, I conclude that when you compose well the hand is left to work automatically and you do not write so well and when artistic penmanship is the object you do not compose well, if at all.

Waelder, Texas.

If our correspondent does not differ automatically from the rest of the species, an imperfect control of the muscles must lie at the root of his troubles. Many students deceive themselves into believing that they have accomplished a perfect movement because of an ability to make sweeping lines, which do not by any means indicate that the "movement" acquired is the correct one for writing purposes. Special gymnastic exercises designed to control the particular muscles employed in writing, such as the thumb and middle fingers, and quickly responded to by the motion of the hand in executing graceful forms, are recommended by many successful writing teachers. The conflict between the hand and the mind mentioned by our correspondent is undoubtedly an outgrowth of the same difficulty. The muscles, being imperfectly trained, require constant mental supervision to hold them down to good work. This, of course, prevents a concentration of the mental faculties on the subject matter. As to position, the doctors have long since agreed to disagree. There can be no iron-clad rule that will apply to all cases. Individual physical characteristics exert an influence that cannot be questioned. The student must be uncharitable, habit or caprice, while more susceptible of correction, make it quite out of the question to formulate a rule that will fit all cases.—EDITOR.

### An Amateur Files His Protest

**Opposed to the Taking of Liberties  
with the Letter O.**

EDITOR OF THE JOURNAL:

Thinking we all have a right to express our own ideas in regard to penmanship, I wish to call your attention to the capitals executed by Mr. Zaner on page 105 of the August number of THE JOURNAL. If the letters were not in alphabetical order I would be puzzled to know what letter the character is that is meant for Q. It is the first Q I ever saw made that way. No person would know at first glance what letter it was meant for, unless it is Mr. Zaner.

Please allow me to call your attention to one more fault. The three consins, *P*, *B* and *R*, do not show any relation to each other, and according to principles in writing they should, unless it is a set of variety capitals.

I think our instructors should be more careful in what they present to the amateurs in penmanship, for I am one of them.

E. O. PUTNAM

*Legum, Jovis.*

Mrs. Humphrey Ward, author of "Robert Elsmere," writes a small and neat but eminently strong and vigorous hand, with no flourishes; sometimes in earnest hastening several words together. She signs herself, "Sincerely yours, Mary A. Ward," with a single straight dash beneath the name.

A SAGACIOUS DOG.—"Yes, my Caro is a thoroughly sensible creature. Every night he fetches me my sausage from the pork-butcher's, and if a strange dog offers to take it from him what do you think he does? Why, he gobbles it up himself!"  
—*Flicquende Blätter*.

EVOLUTION OF THE PEN-  
MAN.

*By A. C. Webb, Nashville, Tenn.*



### Correction

Some curious errors occurred in printing the list of the teachers in attendance upon the B. E. Convention at Cleveland last month, due to a misconnection between the editor and the proof. There were also some omissions. The corrections and additions are as follows:

and admissions are as follows:

O. F. Williams, Rochester, N. Y.  
Miss Marion Brown, Detroit, Mich.  
F. D. Gorsline, Cleveland, Ohio.  
W. A. Maulder, Adrian, Mich.  
Miss Ella Nelson, Cincinnati, Ohio.  
B. C. Barrett, Cleveland, Ohio.  
The names E. R. Fulton, H. T. Loomis, J. H. Bryant and Professor Twigg were put down as from Lexington, Ky., but should be Cleveland, Ohio.





## Queer Things in the Mail.

A Museum of Curiosities in the Dead-Letter Office at Washington.

The Dead-Letter Office at Washington, writes a correspondent of the New York World, in some respects the greatest museum in the world, for here are daily received the queerest things imaginable. Everything that gets away from Uncle Sam and goes to that office, and in the course of a year every conceivable kind of an article, from a paper of pins or box of soap to a corset and a necklace, is received. Once each year the Department has a clearance sale of the miscellaneous articles which have accumulated during the twelve months, and about 12,000 are disposed of at such sale.

It is estimated that every day in the year about 14,000 letters, parcels and packages go astray in the mails, nearly all of which find their way to the Dead-Letter Office. As fast as received this great mass of mail matter is assorted, opened and classified. The Dead-Letter Office is not very large, but it is one of the busiest places in the national capital at any hour of the day. The operatives employed are nearly all women, as they are more accurate and skillful than men in opening, assorting, correcting and returning the stray mail matter.

All about the room are tables piled high with letters, parcels and packages. About twenty-five men and women are engaged here. In the gallery above, seated at tables, are sixty women, who do nothing but read the letters received, in order to determine if they are of sufficient importance to be returned to the writers. All kinds of letters are subject to their perusal. From the daintily-perfumed *lillet d'or*, filled with love and endearing terms, to the brief and prosaic business letter of the hurried commercial man. Many are the ancient messages breathing the heart's sweetest emotions that are perused by these unemotional women and these consign-d-to the flames, for all letters that are not returned to the writers are burned. If these women were given to gossip many are the mysteries they could unravel, the tales they could tell, and in many cases they explain the reason "that the letter that he longed for never came."

Misdirected and only partially addressed letters are turned over to a woman who has long experience and has acquired great skill in studying out addresses and who knows every city, town, village and hamlet in the country. She also knows the names of the streets in the different cities and is, in fact, a veritable United States Gazetteer. From her almost infinite knowledge of names and places, the faculty of deciphering all kinds of illegible chirography and her familiarity with English, French, German, Italian, Spanish and Russian she is enabled to send to the right place the letters that are misdirected. A large number of the misdirected and partially addressed letters received.

As a rule, English, German and French are languages used in the letters. In the dressing letters, although those inscribed in Italian, Hebrew, Spanish, Arabic, Persian, Russian and, in fact, every foreign tongue, are New York from a sea voyage, and many of them are sent to the Dead-Letter Office to be deciphered and readdressed in English so that the postmen and long lines of accomplishments are limited may deliver them in the good old Anglo-Saxon.

All letters which cannot be deciphered by the experts are sent over to a force of clerks, who open them and remove the valuables. They are then put up in packages of 100 each and sent to the sixty clerks who study out the drafts and all valuables taken from the letters are returned to the sender unless the party for whom they are intended can be found. In the last few years the letters taken from letters, all of which was returned except about \$8000, the owners of which could not be found.

With the department of the Dead-Letter Office is a museum where the many curious articles that come in the mails cannot be restored are placed on display. All about the room are the right cabinets in which the articles are displayed. Here can be seen toys, jewelry and pictures of every description. The most interesting items ever received and now on exhibition is a sheet of parchment on which is penned the Lord's Prayer in fifty-four different languages. It came from New York in 1842 in the mail. England, and as no trace of the owner could be discovered it was sent to the Dead-Letter Office. It is said to be a duplicate of a parchment which hangs in St. Peter's at Rome. A beautiful crucifix of solid gold rests in a case in one cabinet it reached

the office marked "unclaimed" from a Southern office, and no trace of its owner could ever be discovered. A lady's fan, made of stork feathers, the plumes being richer and rarer than the finest ostrich plumes, is without question the handsomest thing in the whole collection. It is a magnificent fan and so dourly graced at some time the costume of a court beauty of the Old World, for it was received in the foreign mails. In one of the cabinets is a lock of dark brown hair partly concealed in an envelope, on which is the inscription: "This is a lock of my hair, Charles Gutten." It was put in the mail by the assassin of President Garfield and in due time reached the Dead-Letter Office.

A human skull grieves at the visitor from one cabinet, where it has lain for several years. It is brown with age and came through the mail several years ago. The only thing to tell its story was the name, "Jimmy McDuff," engraved on the frontal bone. Whether this is the skull of Jimmy McDuff, a murderer who was executed in the West, can only be conjectured. A false letter in the shape of a pink seal shell, on which is inscribed a tender message

## Illegible Autographs and a Remedy.

There is one very evil habit that a class of business men drift into that ought to be pointed out, discountenanced and educated against, and that is affecting autographs that are very difficult to decipher or entirely illegible.

To say that every man should write his name so that each letter is sufficiently plain and the letters so arranged as to produce a signature that is easily read is to utter sense that no business man will take exceptions to, but most heartily indorse.

Every business man has a correspondence, some more and some less, according to the nature and extent of the business, and all of these have been annoyed, embarrassed, and suffered more or less in many ways from the shamefully careless manner that some men subscribe their names to important letters and valuable documents.

that the whole name can be executed with a dash of the pen and form graceful picture work, but most always be readable. Then the student should be required to practice his autograph over and over, giving some attention to it each day under the direction of a skilled teacher, until he or she takes a pride in it, and the habit of writing it well becomes so fixed that it will be well written when written with a good, bad or indifferent pen of steel, gold or quill, stick, pencil, chalk or crayon, with ink, paint or fluid; on table, desk, board, book, bed, hat, knee or fence; in an office, hotel, restaurant, railroad-car, carriage or omnibus; sitting, standing or reclining; walking, riding or running; cold or warm, wet or dry; in the full bloom of health and youth or in expiring old age, and always recognized as the work of the hand that executed it, the personal characteristics marked so strongly as to discourage any attempt at forgery and always readable as print. —Business World.

We take pleasure in calling the attention of young men and women to THE PENMAN'S ART JOURNAL. It is always full of matter

Wichita, Apr. 26, 1889  
Dear Sir—  
I have just received your letter of the 21st inst. and am glad to hear that you are so successful in your business. I wish to continue your subscription. I am, Sir, very respectfully,  
Yours truly,  
E. M. Barber

Specimen of Practical Business Writing. By E. M. Barber, Valparaiso, Ind. (Late Wichita, Kan.). (Photo-Engraved.)

of love, is exhibited. It reached its owner in a city in Massachusetts, who refused to pay 21 cents, due in postage, and was sent to the Dead-Letter Office to be returned to the affections of the person to whom it was addressed. The letter was a most beautiful and novel missive.

In one case are several hundred dollars' worth of articles and valuables that have been received from time to time. Standing in one corner of a case is a negro doll that was addressed to a New York society belle. She is some way discovered that it was and refused to pay the postage due upon it. Coins of every land and age are in the collection. In one case is a set of false teeth, and the letters are in the Boston frizzes that were addressed to a Boston lady, but which were refused. An axe such as are used by firemen was received and is on exhibition. A few years ago can was received at the office, and upon being opened sixteen rattlesnakes made their escape. The men and women took elevated positions on the tables and gave the reptiles full possession of the floor. Finally quiet was restored and the snakes dispatched. In one case is a bootblack's outfit, a saw, hammer, pair of tongs, tin cup and hat-box, all received by mail. Articles of wearing apparel for both sexes are received daily. The clerks in the office work hard, but find many amusing things to break the monotony of routine duties.

THE PENMAN'S ART JOURNAL is so inspiring to lovers of the beautiful in penmanship that it deserves a place in every school in our land. —The Budget, Maryland, Cal.

Most persons who are noted for writing illegibly will write words enough that can be read, so that by taking those that go before the words that are illegible, the words that are entirely obscure you can make out the sense of the communication by some guessing and studying. But when you come to a signature there are no words that go before or come after that will help you in the least, for such signature is not an essential part of a sentence that you discover by making out the other words of the same sentence. If the letters in the signature are not made plainly enough to be read, and you are not familiar with the writing, you cannot guess the person, you cannot make it out. When we receive such letters and can make out what the person wants and can read the postmark on the envelope, we answer the letter, place it in an envelope, with the name of the post-office and State plainly written on the outside of the same and then paste above it the illegibly written word, trusting that the postmaster at the office where the illegible letter is first posted will recognize the writing and then understand whose name it is, and so deliver it to the person for whom it is intended. Sometimes the letter reaches the right person and sometimes it is returned to us. But if the people who can write would write their names plainly all this and much more trouble than can be told would be avoided.

The remedy for this is to see that every young man and woman at school has an autograph designed that is in good taste, easy to write—it may have strong personal peculiarities and not be objectionable. The initial letters may be connected so

of interest, and its twelve successful years of experience enables it to know what the public wants. THE PENMAN'S GAZETTE is now merged into THE JOURNAL, and the paper starts the new year with brighter prospects than ever before. —Business Educator, Buffalo, N. Y.

## THREE PENMEN

BY CHESTER ASHLEY.

Three penmen went teaching out into the land.  
Out into the land from the school in town,  
And their pupils, with blotches of ink on each hand,  
Made scrolls while their tongues moved up and down.  
For scribbles mist write and boys go wild,  
And sheet on sheet of foolscap be piled.  
While the cool-head still remains empty.

Three ads. of their lessons to be "sent by mail"—  
To be "sent by mail" for a quarter apiece.  
Were the cases that produced a most wonderful tale.  
Of the profits received by penmen in fees.  
For scribbles grow rich and save up their wealth.  
And take on air of contentment and health.  
While the boys do the practicing.

Three papers sprang up in a month or two—  
In a month or two when the funds were hush.  
And they boomed and boomed till the bottom fell through,  
And then in their place was a terrible hush.  
For bills must be paid and scribbles must live.  
And when the boys learn to look like a sieve,  
While the penmen keep rights on improving.  
Liberate, Mass.



## EDUCATIONAL NOTES.

(Contributions for this Department may be addressed to P. F. KATZ, Editor, THE PENMAN'S ART JOURNAL. Brief educational notes solicited.)

## Facts.

Fourteen of Germany's universities are Protestant.

Coeducation is fully established in Australia.

There are more than 960 Indian dialects in North America.

The University of Leipzig is more than four hundred years old and the Government gives it every year \$400,000.

Of the twenty-six barons who signed the Magna Charta, only three could write their names.

The Rlimra, N. Y., College is the oldest college in the world charted for the education of women.

Students who use tobacco in any form are denied admission to the University of the Pacific, at San Jose, Cal.

The French Council of Hygiene has just forbidden the use of blue paper in the public schools, claiming that it was making France near-sighted nation.

The present senior class of Vassar College, numbering forty-nine, is the largest ever graduated from the college. The freshman class, numbering twenty-three, is the largest since the year '73-'74.

Massachusetts and Connecticut are the only States in the Union that require educational qualifications of their voters.

In Connecticut they must be able to read and in Massachusetts to read and write.

The Misses Drexel, of Philadelphia, hear the whole expense of a new Indian school that is to be erected at White Earth Reservation, where four-fourths of the Indians are Catholics. The school will be brick, 85 by 76 feet, and will cost in being built \$100,000.

The trustees of the Hartford (Conn.) Theological Seminary have voted to open all courses to women, and to admit to the same rank as to men. This is the first institution of the kind to grant to women equal advantages with men in obtaining a theological education. The reason for such a step is that women may be more thoroughly prepared and competent to give religious instruction as teachers or lecturers than in a ministerial capacity.

The cooking-school lectures are closed until fall to allow the pupils to experiment on the new compound, and give the dyspeptic a chance to recover.—*Boston Globe*

A DETECTIVE SON.—Teacher of spelling class: "Many Trudlins, and how many Trudlins?" Tommy Trudlins (somewhat ill-prepared): "Well, one, 'as you say, but I don't think he'd care to have me spell 'em."

Teacher (geography class): "Very good. Now, children, to-morrow you must all bring small bottles of sweat with you." Good girl: "What are they for?" "To lubricate your jaws, my dear. And you are to begin on the lakes of Maine."—*Philadelphia Record*

Mamma: "Howard, are you going to take part in the tree planting at school on Arbor day?"

Howard, emphatically: "No, I haven't; the tree-planters are growing round our school now."

A Yankee has set up a school in Paris, and advertises that he "will teach any Frenchman to speak the only sensible language in the world in six weeks, and at a cost of only \$25."

Teacher: "Sommie, how many lungs are there in the human body—your father's, for instance?" Sommie: "Que; he's the ossified man at the museum."—*Frank*

Miss Boston: "Chicago is growing in culture, I learn from the public prints, Miss Watsch."

Miss Watsch: "Yes, indeed, but I don't see it comes to cult there so flies on it."—*Epoch*

CATSE AND EFFECT.—Mamma: "Why, Dolly, you've been looking at that book at your face in the glass?" Bobby (grudgingly): "Course I am. We've had a writin' lesson each this mornin'."—*Pinkie Book Co.*

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I have no idea." "I bet you I know." "My son, you were not spoken to!"

The cucumber does its best fighting after it is down.—*Sifting*

The tree that George Washington cut was once a fig-tree. Now it is a chestnut.—*New York News*

Slyleigh: "Are you fond of animals?" Sly Matur: "Very."

Slyleigh: "Which one do you like best?" Sly Matur: "With a far-away look: 'Man.'—*Two*

A bright little lad, sitting by his father's side in a pew, was given a coin to put on a collection plate. No one had he deposited the coin than in a loud whisper and excited manner he asked:

"Paps, have you saved any circus money?" A smile, broad enough to go over a large wall of peers, was compelled by the circumstance.

## Instruction in Pen-Work.

BY H. W. KIBBE.

## XVIII.

To do good pen-drawing one must be able to make parallel and curved lines well.

In the first exercise the lines are made with the finger movement, drawing the pen from head to base-line, and in the second exercise with the fore-arm movement, pushing it from base to head-line, with the pen held in the flourishing position.

These exercises are important, and unless the student will give them his attention until he can make them well he cannot possibly attain to any proficiency in pen-drawing.

The oval next claims our attention. Make an oblong figure with pencil and ruler and divide each side of it in the center with a dot. Now draw an oval in

the sides, allowing the top, bottom and

the sides to just touch the outlines of the oblong, except the lines which run from the box to the dot to illustrate perspective. We do not present these ovals as perfect, but simply to show ordinary work as it should be done in lettering and drawing.

In drawing figures having depth and thickness with parallel sides remember that all receding lines tend to a common point, as shown in copy of box. This principle must be observed in all drawing where distance is represented. An extensive treatise on the subject of perspective would fill a small book, but the student can get what will be of most practical value to him from careful observation.

In the last figure we show the application of straight and curved lines in drawing figures. A front view is given, and the student may apply the rule given for perspective.

In conclusion we should emphasize the importance of learning to outline oval figures, and to draw accurately.

In our next lesson we will give you something more artistic and interesting, but you will not be able to execute it unless you are master of this lesson.

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BY J. W. G., CINCINNATI, OHIO.

Come join in a social glass, dear friends, And list to a student-life story that strangely

Tints of comedy, shades of tragedy, in love's romantic hue.

Till about the nothing more—"One-two, one-two."

Till tell you of a fuddle all unspiced, In whose out-gone days together they'd romped and played;

With many sweet vows plighted the other to be true,

Yet they'd fabricated now—too much—"One-two, one-two."

Now Rusticus for wealth was eagerly seeking, And thought he saw the golden goal in bookkeeping.

So to the B. C. he came that study to pursue; But he isn't there now—too much—"One-two, one-two."

Our verdant hero was told he must learn to write, With movement swift, like lightning's flight, Ere long his pen, with eagle's wing, o'er paper

Waved his way—"One-two, one-two."

While soft he murmured this, nothing more—"One-two, one-two."

The "midnight oil" he burned till he was almost blind, Yet sweet the pain; 'twas all for the girl he

Left behind. Now, eagerly counting the days till he'd be through,

He wrote and wrote, pensively sighing—"One-two, one-two."

From commission to produce and thence to

He ditted like a bumble-bee in leafy bowers, From each transaction hoisted knowledge he

Busily buzzing this, nothing more—"One-two, one-two."

He answered every question on examination, Except this stunner: "Where'll I get a situa-

For, most of these there were astonishingly few."

Yet all he said was this, nothing more—"One-two, one-two."

His prospects grew blank and blanker, His vital purpose faded and faded,

His face grew white, his lips grew blue, Yet all he said was this, nothing more—"One-two, one-two."

To the old country home he went for rest, And he wasn't ashamed; he'd done his very

Best. And the girl he left behind was his be-knew, Yet all he said was this, nothing more—"One-two, one-two."

Once more he walked by the maiden's side, And despite all this to ask her to be his bride

He went, and all he said was this, nothing more—"One-two, one-two."

At last, with eager look and crimson cheek, he said "I fear you've lost the love that once you had

For me; and closer to his heart the maid he drew."

But all he said was this, nothing more—"One-two, one-two."

His trembling tongue was tied in a groove, His faded eyes were looking at the floor,

For struggle as he would naught else he could do, Say truly this, nothing more—"One-two, one-two."

The maiden now spurned his loving embrace, For his eyes were looking at the floor,

For all he said was this, nothing more—"One-two, one-two."

My story, dear friends, is finally ended, For I suppose you've read the thing I told,

On the grave of love's dreams I lay it out, Bidding you adieu, beware of too much

Of "One-two, one-two."

By H. W. Kibbe, Presented in Connection with his Letter Accompanying. (Photo-Engraved.)

Of the people who now inhabit the globe 600,000,000 belong to the Caucasian or white race; 100,000,000 to the Mongolian or yellow race; 185,000,000 to the Ethiopian or black race; 55,000,000 to the Malayan or brown race; 10,000,000 to the Indian or red race. Of this immense horde of people, numbering 600,000,000, nearly one billion and a half are Christians, and nearly 600,000,000 profess Buddhism; 30,000,000 are Mohammedans; 20,000,000 are Buddhists; 10,000,000 are Roman Catholics; 8,000,000 belong to the Greek Church; 100,000 are Protestants; while only 7,000,000 are Jews. The chosen of Israel seem to be in a small minority.

## Fancies.

In boy and a half and a green apple and a half in a minute and a half, how well they feed in his hand—*Harper's Bazar*.

They were talking about penmanship. "I like your hand," said he. "Don't you want it, George?" she asked, sweetly. No cards.—*Esquire*

If a man spends three-quarters of an hour trying to unlock the front door with a button-hook, how much did he spend at the club during the evening?

Emerson said: "If a student convinces you that you are wrong and he is right, acknowledge it at once. If he is wrong and you are right, you will only change the person."

That is the difference between the regular and irregular Greek verb "I am." "You get twice as many heings heings heings."

Smith: "Say, Jones, your wife is a graduate of Vassar, isn't she?" Jones: "Yes." Smith: "What name did she use?" Jones: "Mrs. Jones." "Only one, but that's a rustler."

The class in German grammar is on the subject of "The Pronoun." The teacher is a woman and she is saying: "The pronoun is masculine in German." "So that she can go out alone nights, I suppose."

Mr. Jones: "My dear Mr. and Mrs. Jones, I am a great rascal." "Parent: "Johnny, you must remember to speak grammatically." Small boy: "I might as well. Can I have some cake?"

Mr. Harris (looking up from a letter): "I'm so glad that you sent Harry to Yale. I knew he would make his mark. He says that he's already composed one of the best scholars in his class."

Mr. Harris: "Let me see that letter. That's not scholars, it is scullers."—*Chicago Herald*

Mr. Harris: "Let me see that letter. That's not scholars, it is scullers."—*Chicago Herald*

Tommy: "What did he fight?" Papa: "He fought with a top." Tommy: "What did you do?" Papa: "I fought with a top." Tommy: "What did you do?" Papa: "I fought with a top." Tommy: "What did you do?" Papa: "I fought with a top."

If a bank cashier leaves Chicago at 3 p.m., and a horse-drawn carriage starts at the same day, how soon will they die together in Montreal?

Our aquatic athletes are now getting the last rows of summer.

Terre Haute Express: "The banana is a great product of the tropics. It will make almost any man sick to his bone."

Even the tiger is not without affection. He is very much attached to his paw and man.

Young men seem to be too mean for some men. There is an awful law in nature which is punishing on his men most shamefully. He has put the tiger's light in the hen-house and the hen's lay and night.

In Chicago.—Lawyer Quibble: "You a doctor? Why, you couldn't cure a hump." Dr. Sawbones: "And you, sir, you couldn't cure a case of laid."—*Puck*

Bride: "George, dear, when we reach town let us try to avoid leaving the impression that we are newly married."

"All right, Maud; you can hug this value."—*Amusement*

Bartholomew Young Man: "Ahem—Sally—ahem." Sally, encouragingly: "Well, George, I don't see how you can do it. You wouldn't be willing to be my mother-in-law?"—*Boston Globe*

"I am from St. Louis," said a young man, as he registered at a Chicago hotel.

"Where?" asked the clerk, compassionately. "Put your address down New York. Your awful secret will be safe with me!"—*Harper's Bazar*

Some old customs still prevail. The Romans used to recline at their banquets and the habit of lying at meals still exists in New York.

A Yankee uncle of three and a half years, who is sojourning in Paris with his mother, is endeavoring to let her the other day, full of unutterable wrath, that he had demanded: "Fesse, mon frere, what is French for dumplings?"—*Critic*

Plenty of sleep is conducive to beauty; even a garment that it loses its nap.—*Binghamton Republican*

Mr. Blodson: "My dear, can you tell me why a man is called a lesson?"

Mr. Blodson: "I should think there was a single point of likeness."

Mr. Blodson: "Well, there is. He won't wash."—*Burlington Free Press*

A country doctor who owned a smoke house hung out a sign: "Consumption and laius cured."

First advertising solicitor: "What is the publisher of that excellent paper, *The PENMAN'S ART JOURNAL*?"

Mr. Blodson: "Give it up." First A. S.: "Ad infinitum." They don't speak now.—*The Owl*

Mr. Hildre: "What do you suppose the fellow referred to when he wrote of the slipperied pantaloon?"

Mr. Blodson: "Really

the sides, allowing the top, bottom and

the sides to just touch the outlines of the oblong, except the lines which run from the box to the dot to illustrate perspective. We do not present these ovals as perfect, but simply to show ordinary work as it should be done in lettering and drawing.

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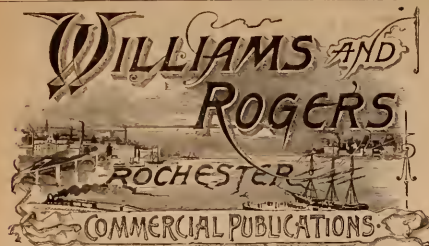
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# Penman's Journal

DEVOTED TO PRACTICAL AND ORNAMENTAL PENMANSHIP

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VOL. XIII—No. 10

## Points for Successful Teaching.

Is There Any "Royal Road" to Penmanship or a Good Handwriting?

The young enthusiastic teacher will at first be inclined to answer this question in

to be perfectly satisfied that his road was the only one whereby it was possible for the pupil to become a skillful penman.

The road was extremely easy to travel and without the slightest obstruction to retard progress. It made no difference

The other teacher claimed that he had discovered an ointment which, if used strictly according to directions, would remove all stiffness of the fingers and forearm, and would also soothe and quiet the nerves in such a manner as to cause the

upon the supposition that people spend their money for the possibility of a high-sounding claim being true, as readily as when a probability of its being so exists.

Experience is a good teacher, and it seems to me it would be a good plan if



Specimen A (Photo-Engraved, Submitted for Competition in Our Prize Flourishing Class, and One of the Four Specimens Selected as the Best from the Whole Number Received. The Other Three Cuts (B, C and D) are Likewise Shown Elsewhere in this Issue. You are Invited to Send Your Vote as to Which of these Specimens Shall be Awarded First Prize, Which Second and Which Third. For Particulars of Voting, see Page 144. (Size of Original, 17 x 20 Inches.)

the affirmative, but the more experience he has the more he will be in doubt.

I have met two teachers who seemed to believe that there was a royal road and that they had found it. One of them claimed that he could teach the whole subject in a few brief lessons, and he seemed

whether the pupil was young or old, sick or well, wise or otherwise. His method was so perfect that it made no difference about the condition of mind or body of the pupil. Simply enter this road by his toll-gate and the pupil was absolutely sure of success.

person to write a smooth, graceful hand in a short time. Price, \$1.00.

It makes no difference what a person may claim to do for one dollar, there are always some who are willing to risk that amount of money for the possibility in it of becoming a good writer. Quicks work

some one who has had the above experience would write it up for THE JOURNAL.

It would not only be interesting reading, but very profitable for those who are inclined to believe everything they hear or read.

Teachers, be honest first and all of the

time, and do not claim anything that will not bear the closest investigation. If you cheat your pupils or the public once, you will lose their confidence forever. Have an honest purpose in whatever you do, and have the courage of your convictions in doing it. There are men among us who would honor any profession or calling in life, and those whom we look up to and respect most are, first of all, honest, upright men, and, second, skillful penmen and successful teachers.

The skilled writers and successful teachers of the future will acquire their skill and success in the same way the past and present writers and teachers gained theirs, and that is by study and thoughtful, painstaking practice in penmanship, and by learning how to touch the main spring of action in the pupil's mind in teaching.

This cannot be done in any other way, however much we may wish it otherwise.

It is also folly to claim or expect that all can reach the same degree of skill. All

next to impossible on account of poor writing "running in the family." This action should be overcome at once, and in this act lies the success or failure of both teacher and pupil.

Will you succeed or fail? The seat of action is in the head and not in the hand and arms, as many suppose. If the teacher wants better results he must think and teach more clearly and act more skillfully, and if the pupil wants to make greater progress he must think more clearly and act better.

Much has been said of late about "movement in writing." I believe in a free, graceful, rapid movement—in other words a command of hand—and the head or mind should be the commander and the hand and arm should be commanded through the medium of the eye.

The object of free-movement drill should be to convey thought in written form in a more pleasing and rapid manner, and every exercise which has in view some

act for ourselves. He was a student of the human mind and had learned the underlying principles of all successful teaching—namely, the creating within us a desire for progress. His thought, word and act were to make us more ambitious, and the result was a high degree of uniform success.

The next was one of those "I-am-hoier-than-thou" sort of teachers, who wrote a hand which was as peculiar as himself and as unreasonable to teach others from as he was short-sighted as a teacher. He was a man who recognized no authority above himself in anything he taught, a man who would sit on his high throne of importance and look down upon us with that look which was intended to chill us into submission. The result was "fear and trembling" with some and the developing of the "mutilated, don't-care" spirit in others, which was the beginning of failure in his teaching in that school of fifty pupils.

One day he "set me a copy" which I

noble teacher is one who is broad enough to reach beyond self and his own subjects. Those persons who are employed in teaching down should never be engaged in the noble work of building.

There are two classes of pupils, the eye-minded and the ear-minded class. Illustrate on black-board and paper what every eye-minded pupil should do and how it should be done, and talk to every ear-minded pupil of what they should do and how to do it. In other words, use both means so as to be sure of reaching every member of the class, and do not assume that once illustrating a thing will necessarily photograph it upon the mind, or that telling *once* will fix a fact in the memory.

The limited space of this article will not permit of a detailed programme for the use of teacher or learner, but if it causes them to think and properly use those appliances which aptitude and capacity for patient investigation has de-



Specimen B (Photo-Engraved), Submitted for Competition in Our Prize Flourishing Class, and One of the Four Specimens Selected as the Best from the Whole Number Received. The Other Three Cuts (A, C and D) are Likewise Shown Elsewhere in this Issue. You are invited to Send Your Vote as to Which of these Specimens Shall be Awarded First Prize, Which Second and Which Third. For Particulars of Voting, see Page 144. (Size of Original, 9 x 12 inches.)

can improve their handwriting and teaching power if they will. Let the learner work to develop self, as there is a possibility that he may outrank his teacher or any member of the profession. The presence and skill of the teacher should not destroy or weaken the native power of his own mind to think and act for itself; if he can awaken and strengthen it he is a teacher in the truest sense. There is a high place for originality in any branch of knowledge or skill, and it is always recognized by those competent to judge.

First, there must be a real desire for more knowledge and greater skill, which instruction will stimulate, and when an effort is made to develop this power of originality the result of this effort will be clear, and when it is reproduced it will become a living creature of the mind and hand. While it is very desirable to turn out a few skilled penmen from our schools, it is a greater credit to turn out many good, free, legible, practical writers. There are some pupils who have but little desire and much less hope of becoming good penmen. Many of them think it

specific and direct object is a profitable one to practice from a reasonable length of time; but I do not believe in diverting a child's mind by keeping it upon a simple exercise for three years without a change, as some are advocating. Neither do I believe it possible for the average teacher to keep the pupil interested that length of time with any degree of ambition to do better, which I think is the source of all real progress in movement in writing.

A little personal experience I hope will not be out of place, to illustrate the difference between a good and poor teacher of writing.

The first was a gentleman and a good teacher, but not a skillful penman. He had a perfect mental perception of every letter and combination based upon one of our leading systems, and he had the power of imparting that which he knew in clearly cut word-pictures, and his criticisms were as just as his compliments were inspiring. He gained our confidence by not placing himself upon the high throne of authority and looking down upon us, and he retained it by using tact in leading us to think and

wrote the required number of times and better than he had done, but it did not come up to his eccentric idea of writing. To make the story short, the next day this teacher had only twelve pupils, and they were there because they had been sent. He is now preaching the Gospel and I am teaching penmanship.

If he does not succeed in holding his congregation better than he did his pupils he must have a hardened conscience or a special aptitude for talking to space.

Do not try to teach your own individuality; the pupil will get enough of that without any effort on your part. Use some standard system as a basis for your instruction and you will have something to fall back upon in case of doubt. Start out with broad and liberal ideas of the use of writing. Be a broad-gauge teacher. If you are in a large school recognize everything in the course of study as important, or it would not have been placed there by your superior. Be loyal or resign. Do not spend your time and energy in tearing down other subjects for the purpose of building upon their ruins. A true and

vised for them, or if it should have pointed out some of the causes which have led to success or failure in teaching penmanship or a good handwriting, it will have accomplished one of the objects of

A PENMAN.

#### The Left Hand.

A Petition of Old Date and Curious Associations from that Member.

The following is stated in *Halle's Journal of Health* to be a translation of an article written in French by Benjamin Franklin and published in a French almanac in 1787:

"I take the liberty of addressing myself to all the friends of youth, and to beseech them to have compassion upon my misfortune, and to help me to conquer the prejudice of which I am the innocent victim.

"I am one of the twin-sisters of our family. The two eyes in the head do not



... idea seems to be carried out by a great many parents relative to their children studying short-hand. When they think they are not smart enough to learn

an ordinary business, why, then, a last resort, they can take up short-hand. It is not among the masses alone that this idea has taken a prominent place. I have seen once brought a young woman to me who had thought of taking up the practice of medicine as a profession, but finally concluded that she could not spend the time and money required. I then told her, Emma the doctor said: "I thought I could have her consult with you about short-hand, as she can learn that in so short a time, and she can then give me credit to my statement when I told her that if she wished to become a reporter she could not acquire a sufficient knowledge of short-hand to enable her to report as well as I can. I have had her apply to me who were actually deficient of a common-school education; those advanced in years who had neither studied nor practiced shorthand for many years, who were utterly devoid of any discipline as regards continuous thought; those who could scarcely write their names, and who were unable to read; I could only make their "mark." (By the way, when I was the stenographer for the Monroe County, N. Y., Surrogate's Court, people who could only make their "mark" were called "the Surrogate's clerks' short-hand writers.") The reason assigned for all these being anxious to become proficient in short-hand writing was that they could make so much money in it." I hold that teachers are greatly to blame for encouraging such persons to spend their time and money in an attempt to learn it. I sometimes feel that I have been a little too lenient. I do not see what use you could make of it after it was learned." If teachers would carefully explain to such applicants the reasons why they should not learn, and not only raise the standard of their profession, but their own reputations as well.

### Stenographers' Associations

Stoogeish're associations are springing up all over the country. They are organized with great enthusiasm and the best intentions. It is too often the case that the enthusiasm dies out after a few months and competition and jealousy creep in to complete the destruction of what promises at its inception to be a useful and growing society. Many inquiries are sent to THE JOURNAL as to the method of organizing such societies. If the information could be extended to cover the best method of prolonging their life and usefulness when organized it would be valuable indeed.

The New Orleans Phonographers' Association was recently organized by fifty ladies and gentlemen at the Woman's Club, in that city. Mr. Arthur McGuirk, who was afterward elected president of the association, gave in an able paper its *raison d'être* as follows:

"The profession suffers sensibly from the number of us who for every year essay to fill positions they are incompetent to hold. Men and women who have proved their fitness in other callings turn with credulity to the fairer hand, hoping in that very difficult calling to retrieve their past mistakes. The results are obvious, and first-class men and women are financially injured thereby. The trouble cannot be done away with, but by combined action on the part of the better element may be ameliorated. In union there is strength, but not always harmony. Looking forward to no permanent Utopia, I have great hopes of the good to be accomplished by the co-operation of sensible, clear-headed men and women."

Mr. McGuirk was warmly applauded at the conclusion of his admirable address. The committee being prepared to report, Mr. Peters was requested to read the constitution as amended. This was done section by section and discussed and voted upon accordingly.

The new organization is to be known as the New Orleans Phonographers' Association. Its object is improvement in the practice of phonography and the promotion of feelings of fraternity through social intercourse. Wise, equitable and comprehensive rules of government were then proposed and accepted, only one or two sections calling for discussion.

Qualifications for membership agreed upon were good moral character, ability to write 100 words a minute or employment as a stenographer for six consecutive months. Admission fees were placed at \$1, with \$1 monthly dues for gentlemen and fifty cents for ladies.

Always Write Rapidly.

The learner of short-hand should from the outset write rapidly; that is to say, he should know before he begins to write an outline what he is to write, and then the movement of the pencil should be swift and accurate. The outline should be made in the same time as a light one. Of course the writing of a beginner will not be rapid in the ordinary sense, but the movement may be rapid. Studying out the form of a word to be written must be done, but let it be done before the pen is put to the paper. As the student thinks, the movement of the pen in thinking will gradually be decreased as the familiarity with the characters increases, and the habit of quick movement will prove invaluable when dictation begins. A slow, halting style of writing is bound to overcome, and in some cases no use of penmanship will overcome the habit. With the use of quick movement one has only to know how to write correctly and he is a rapid writer.

If this advice has the effect of encouraging carelessness it will certainly miss its purpose. Exactness of outline cannot be too strongly insisted upon. But there is no reason why an outline may not be made accurately and quickly at the same time—in fact, it is in short-hand as in long-hand, rapid writing has a smoothness and finish that slow, labored, hesitating writing has not.

Now that the short-hand schools are again in working order and a larger number than usual of bright boys and ambitious girls are delving into the mysteries of curves and circles and hooks, the chronic croaker comes to the surface with his perennial inquiry: "Will not the market be overstocked? Will not there be a glut of employment for all these new graduates?" Yes and no.

The market will be overstocked with incompetents who know a little short-hand and less type-writing, who cannot write even an application for a position without violating the laws of grammar and misspelling common words, who cannot produce a neat type-written page, who are slow in making transcripts which nobody wants when made. There will be no positions, not even at four dollars a week, for such an untrained man or a young woman who is so inefficient and unaccomplished. These incompetents will adventure to the market and seek them in other ways until they are completely discouraged and are forced to conclude that short-hand does not pay.

On the other hand, there is an ever-increasing and never-satisfied demand for thorough-going, diligent, neat, accurate, expert stenographers who do not gaze offwater at the clock than at their notes. The business world always wants them and is willing to pay for them. It is not the schools who prepare the latter sort for business who advertise "reduced rates" at the opening of the school year.

The prize for short-hand writing at the Vienna competition was taken by a woman.

## Answers to Correspondents.

N. L. C. *Who* and *whose*—the tick-signs are always written downward, as every shaded stroke must be. The tick-stroke must be. The tick for *of* is written downward when alone—upward or downward when joined in phrases, but it never changes its direction. The tick for *I* is written upward when alone—upward or downward when joined in phrases. Unlike the *of* tick, it may change its direction after another word. *Who* and *of* govern position of phrases; *I* does not. The ticks for *a*, *an* and *and* are no longer used initially.

S. F.—An apostrophe below an outline shows that the word is abbreviated. It serves to make a distinction between such words as *did not* and *didn't*, *cannot* and *can't*, *do not* and *don't*.

We should be glad to publish a list of books or articles considered by teachers of short hand good material for dictation. By sending titles and names of publishers teachers may not only help others, but receive help. Any exercises to illustrate certain principles will be in order also. If this department could be made a medium for exchange of ideas upon methods of teaching it might be productive of much good.

Every teacher of short-hand finds it necessary to make a collection of business letters aside from those he finds in books. We suggest that they add to their list by exchange, and will start the ball by offering to send ten business letters, typewritten, to any teacher who will send to us the same number. The letters must, of course, be original; that is, they must not be such as have been printed in any book, newspaper or magazine, and must be in good language and form.

To make first-class amateurses even the best teachers must have good material; that is, their pupils must have some knowledge or the will to acquire it. They must be not only intelligent, but persevering and anxious to learn. They must have passed beyond the age of attending school "for fun." They must have some glimmering of the fact that "life is real," and be willing to earn what they get in knowledge and money by persevering industry.

"The Girl Amanuensis" and "The English Tongue," which appeared in **THE JOURNAL**, and "Fare in a Horse-Car," by Charles Dudley Warner (illustrated), have been published in pamphlet form, separately, under the title, "Short Reading Lessons in Munson Photography." They make twenty-four pages of reading for young stenographers, and afford sufficient variety to interest them.

Mr. J. Edward Simmons, president of the Board of Education, says: "I believe that a knowledge of short-hand is of infinite assistance to a man engaged in conducting a large business. It is of great value to a young man starting in life and enables him to get employment with very little difficulty. Most of the large business houses and corporations are obliged to employ short-hand writers in order to accomplish the work that daily presses upon them. I unhesitatingly advise all young men to get a thorough knowledge of short-hand writing."

Mr. Thomas Hardy writes his novels in the old-fashioned way. He has now and then dictated, but not to a stenographer. Some years ago he thought of learning short-hand, but did not. He has never tried a type-writer.

## What Somebody Says About the Phonograph.

We have had a great many inquiries in reference to the phonograph, and have been somewhat in doubt as to our own mind on the subj; in fact, it can hardly be said that we have had any mind worth mentioning, simply because we have not had a fair opportunity of testing the instrument. There are now manufactured and on sale in this city two distinct machines, one called the phonograph and the other the graphophone-graphophone. The latter is more costly than the former, but does not produce such satisfactory results. A friend of ours who is a business man and has no interest in the matter except so far as relates to the saving of his own time and accomplishing the best results has made a very careful trial of the phonograph, and gives us the following among other conclusions to which he has come. The instrument he uses has not the motor attachment, and on that point he undoubtedly presents many objections.

pear. His objections to the instrument he uses are here given :

First, the instrument must have a room to itself, as no one would be likely to find it pleasant to do the work of dictation, as it has to be done in the presence of others.

Second, the dictation must be made with great care, the words pronounced with great distinctness, and the talk continued without a break. Any halting or hesitating is as embarrassing as it would be in an extemporaneous speech before an audience. In case of mistakes or blundering in the dictation, corrections are very hard to be made. The lines cannot be erased and the whole thing begun over again as in writing, and the correction entails a great deal of bother.

Third, it is very difficult to distinguish on the cylinder where one communication or subject ends and the other begins; or, in fact, to know what the cylinder contains. There is really no way of ascertaining except by running it through the machine, which takes a great deal of time and is bothersome and unpleasant.

Fourth, the delicacy of the instrument and the constant difficulty in adjusting the parts so as to get satisfactory results is a serious drawback. Even when the works can be plainly distinguished there is a continual rasping noise accompanying them that is at times almost deafening and is unpleasant in the extreme. It seems to me that in time it must seriously impair the sense of hearing.

Fifth, the difficulties in the way of transcription are serious, as the transcriber must not only keep the phonograph in motion with the treadle, but at the same time manipulate the type-writer; must break off her matter when she has let out as much as she can retain in her mind, using the break for this purpose at the same time that her hand is needed in the manipulation of the type-writer keys. Some very smart girls do overcome these obstacles, no doubt, but the ordinary amanuensis would find it a good deal of a task.

I have said nothing about the keeping of the instrument in good condition, the removing of the wax which is shaved from the cylinder in preparing it for the stylus, and the care one puts upon the dictator of speaking through the tube in a forced position and generally making a martyr of himself. I will yield to no one in my admiration of the instrument and its wonderful work in reproducing the human voice, but so far as my experience goes I can see no possibility of its superseding the intelligent and self-manipulating girl amanuensis.

It is but fair to say, in conclusion, that the proprietors of the machine claim that the objections raised by those who have not fully tested the matter are mostly imaginary, that there are already in use in this city 250 machines, all of which are giving excellent satisfaction, and that the difficult thing is to furnish the instruments as fast as they are called for. It is also to be said that the proprietors do not expect the treadle machine to work in connection with the type-writer; but what other business purpose it can serve is not stated.

Exercise for Initial Hook Phrases,  
(Words to be joined inclosed in parentheses.)

[illegible]



1

## A page of handwritten musical notation on ten staves. The notation is written in a cursive, flowing style, likely representing a single melodic line. It features various note values, including minims, crotchets, and quavers, along with rests and bar lines. The handwriting is elegant and characteristic of 18th or 19th-century musical manuscripts. The staves are ruled with a single line, and the notes are written in a dark ink. The overall impression is one of a personal or working manuscript, possibly for a violin or flute part.

2

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

3

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation is written in a cursive style, typical of 18th-century manuscript notation. The staff is filled with musical symbols, including eighth and sixteenth notes, and rests, connected by a continuous line. The notation is written in a cursive style, typical of 18th-century manuscript notation. The staff is filled with musical symbols, including eighth and sixteenth notes, and rests, connected by a continuous line. The notation is written in a cursive style, typical of 18th-century manuscript notation. The staff is filled with musical symbols, including eighth and sixteenth notes, and rests, connected by a continuous line.

2

Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The handwriting is fluid and characteristic of 18th-century musical manuscripts. The notation is dense and fills the staff.

## THE EDITOR'S LEISURE HOUR.

*Miscellaneous Scraps of Information, of Human Interest, Curious, Scientific, Witty, Wise and otherwise—Our Too Blippant Custodian of Exchange Takes a Turn at Book-Reviewing.*

WE ARE indebted to Mr. Samuel Hurbach, of No. 435 East Eighty-sixth street, New York, for a brochure in smiling green covers, entitled 'Pukeds de Salomon.' An accompanying circular requests the pleasure of our kind attention, and incidentally conveys the information that 'Pukeds de Salomon' may be acquired at retail for \$0.50. 'Pukeds de Salomon,' we may as well say here, is Volapük, 'Solomon's Proverbs,' as we understand the facts in the case, and '\$0.50' is probably Volapük for 'fifty cents.' These statements are cheerfully made for the benefit of our readers who have been yearning for an opportunity to buy some fresh, hand-picked pukeds and other choice brands of Volapödel. We forgot to speak in its proper place of *Pölevöpalud de Ultronen*, which goes with the title-in-chief without extra charge. This is Volapük for—but no matter; let that pass.

These pukeds, etc., do not occupy much space on the library shelf, but there is nothing slow about them. The welling euphony of the interwoven syllables, the meter and the music of them are not approached by anything else we have ever seen in print. The gentle reader has only to take a mouthful of pukeds, anoint his jaws with oil and let them wag. The effort is truly electrical—*jelotol dilodi dik*, which the book tells us is the botanical name for the same sentiment. We have long had a sneaking impression that this was so, but have heretofore used the expression sparingly before company. Yea! Propriprakovitch, Luvrajnality and Hymajnar Bjornstjörne—he of the pea-green pukeds both there where the hirsute abominations of thy intellectual domes are distinctly abbreviated. Or, as we say in Vol.

*Yon Krinik inkoduludul ninogaps.* Also, *Gepik soft fikom cuti*, which is but another casket for the same priceless pearl of thought.

We prize this incomparable puked collection highly apart from the interest attaching to it from the luxuriousness of the word-painting—which of itself must have cost Solomon more trouble than his three hundred and odd wives. As a thesaurus of human wisdom in all living arts and sciences, and some that are unfortunately defunct, it has no competition worth speaking of. What 'Robinson Crusoe' was to old *Betteridge* in the 'Moonstone,' an unailing refuge in all times of anxiety or peril, these treasured pukeds have been to us. Whatever befalls we readily find a puked or two to fit the emergency and mayhap dull the keen edge of disappointment. If the office-boy tarry outside to hold sweet converse with a district messenger while a C. O. D. package awaits delivery, we have only to reach for the pukeds and remark at random with becoming emphasis:

*Äpödelnak! jöpekodolod! jifoginikil! Läkwise gud!*

And when in the course of human events the culprit returns and contemplates our perturbation with the serenity of guileless youth, we may look him fiercely in the eye and ejaculate:

*Therendlightnigönikil, Cäus Græchus O'Flannagan! Wherefore viedikela kap-dödelnikil? Why eodiluka opoloma ropera?*

Let it so occur again, and by the smile of our office creature, *späntepale lekönfölon vey*—"or words to that effect."

This admonished he is not likely to repeat the offense the same day.

And so on other weighty matters, the thing works like a charm. When the sportive printer insinuates a hair-curling

expetive into your mildest "copy," and you wonder that the earth is big enough for you and him, try to collect your shattered thoughts and think of him as an *eleckenon plogyes*. It will cause you to regard his transgression more in sorrow than anger. When the photograph itself sends his altum to you so kind as to condescend to inscribe a few choice original sentiments over your own home-made autograph, you have only to commune with your pukeds and dictate "*Vitenalzeis snatogefs blufous*," then have the stenoographer sign it with the rubber stamp. So, too, *Volapükedula* are very handy to have around to greet budding poets when spring is coming, gentle Aonie, and the vernal air—but why multiply examples?

of these and other nice pieces too numerous to mention, but instead a complete set of exercises in pure, rich Volapödel, from the gladsome salutoridök to the tear-compelling *valieditödyok*. In the words of the well-known poet:

*Glötölot, glötölot dötölö gen,  
How I wonder what you are,  
Etjokons oblogons selediköni!* plus.

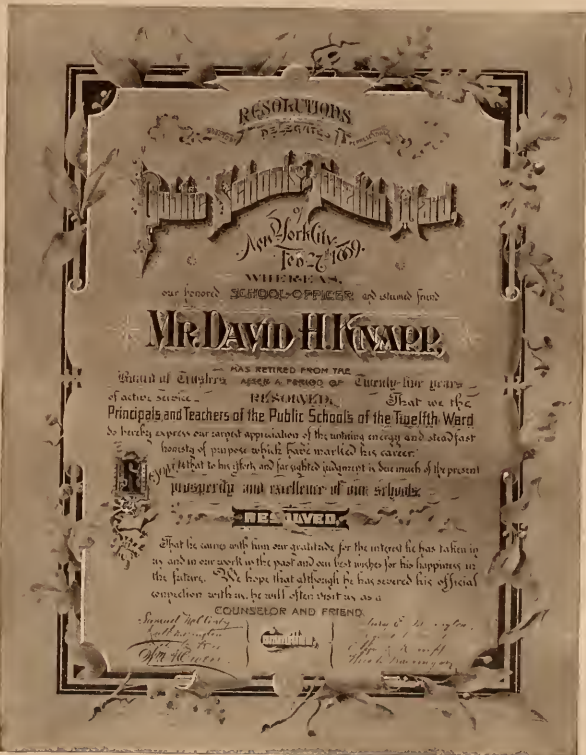
## Good Books to Read.

The following, from the *Notre Dame Scholastic*, is an extract from a lecture delivered by Professor Egan at St. Mary's Academy, Notre Dame, Ind.:

"I have been asked to give a list of books of which every student of literature should make the first scaffold for a perfect structure. The list I give should be,

read about him. Caut and insincerely are the worst enemies of healthy mental growth.

"Then, to learn how grandly and how gracefully words can be used, take the battle of the angels in 'Paradise Lost' and 'Il Penseroso' of Milton. Read critically 'Hamlet' and 'The Merchant of Venice,' in Hudson's edition, so that you may not be offended by the licenses—few, let us thank God!—which Shakespeare sometimes permits. For a knowledge of literary technical principles, read Herbert Spencer's 'Philosophy of Style,' for color in style, Ruskin's 'Stones of Venice,' for a knowledge of words, Richard Grant White's 'Words and Their Uses'—keep this near a good dictionary always on your desk; for simplicity, Cardinal Newman's 'Characteristics' and 'The Vicar of



The Above Cut is made by our New Process Direct from the Photograph and Shows a Style of Ornamental Pen-Work Very Popular Now. The Original was Executed on Gray Board in The Journal's Office. (Size of Original, 22 x 28 Inches.) This Cut is Reproduced from our July Number, as it was so Marvel in the Printing then that its Fine Tone and Effect were Entirely Lost.

We learn with poorly disguised rapture that this interesting language is to become the commercial tongue of the world. This makes it possible for the American citizen of the future to drive a bargain with a peanut merchant without the annoyance of mastering the language of sunny Italy. We learn, too, that it is proposed to teach Volapük in our public schools, regardless of the people's purse or the pupils' jaws. What a vista of picturesque possibilities here opens! No more "Boy stood on the burning deck" for school commencements. Never again the oft-heard martial strain, "On *Lindenscheithenwessend*," or the real exciting Horatio bridge-jumping act by a Miss in white frock and hair-curlers. None

rather, the first few boards in such a scaffold. No book should be read without a purpose, nor should any book read with a purpose be only read once.

"First, I name Isidus and Job, the greatest poems ever written; the Parables of Our Lord; then 'The Imitation of Christ,' not that by Tauler, but the famous one by Thomas à Kempis, a masterpiece which infidels and Christians alike join in praising, a book which was the favorite alack of George Eliot and of Father Damien. Daint I do not recommend at first. A taste for him must be acquired. It does not come by nature. But avoid the vulgar and common error of talking as if you knew him simply because you have

Wakfield,' for strength and clearness 'Rasselas,' by Dr. Johnson.

"Of modern poems, read carefully 'The Dream of Gerontius,' by Cardinal Newman, and as many of his poems as you can get; Tennyson's 'Eldon,' 'Eldon,' 'The Passion of Arthur,' and Longfellow's 'Evangeline.' Let me also recommend for prose Philip Gilbert Hamerton's 'Thoughts About Art'—especially the chapter on word-painting.

"For novels, 'Uncle,' by De la Motte Fouqué, 'Fahlin,' 'Yvanhoe,' 'The Virginians,' 'David Copperfield,' Miss Austen's 'Pride and Prejudice,' 'A Child of Mary,' and 'Morton House,' by Christian Reid—for the plot and general treatment;



'Lorna Doone,' by Blackmore, 'Diou and the Sibyls,' 'Narka,' by Kathleen O'Meara, 'A Modern Instance,' by W. D. Howells, as an example of the very modern novel; 'Ben Hur,' with special attention to the dramatic interest and the way in which it is worked up, notably in the chariot race and the healing of the lepers; and that is all for the present.

"If you read the books I have named during the coming vacation—or only three or four of them—you will have begun to acquire a good literary taste—the next needful thing to the possession of good literary morals."

#### The Apex of the Globe.

People who visit Calcutta seldom fail to make a journey of about 400 miles northward, by the Eastern Bengal Railway, to

the world, literally the apex of the globe. What the Bernese Oberland range is to the European Alps, this Kinchinjunga group is to the sky-reaching Himalayas. The former, however, are mere pigmies compared with these giants at Darjeeling. The lowest peak is over 20,000 feet in height, while Mt. Everest, the loftiest elevation in the world, is 29,000 feet above the level of the sea. To witness the sun rise over the Himalayas is an experience never to be forgotten. At first the stars are alone visible, the morning slowly awakening from its slumbers, while a fitful light beams out of the East. Presently the white summits come into view, one after another, as the veil of night is slowly withdrawn. A soft amber light kisses the brow of each peak, causing it to blush like a beautiful maiden aroused from sleep. After the first salutation the rays

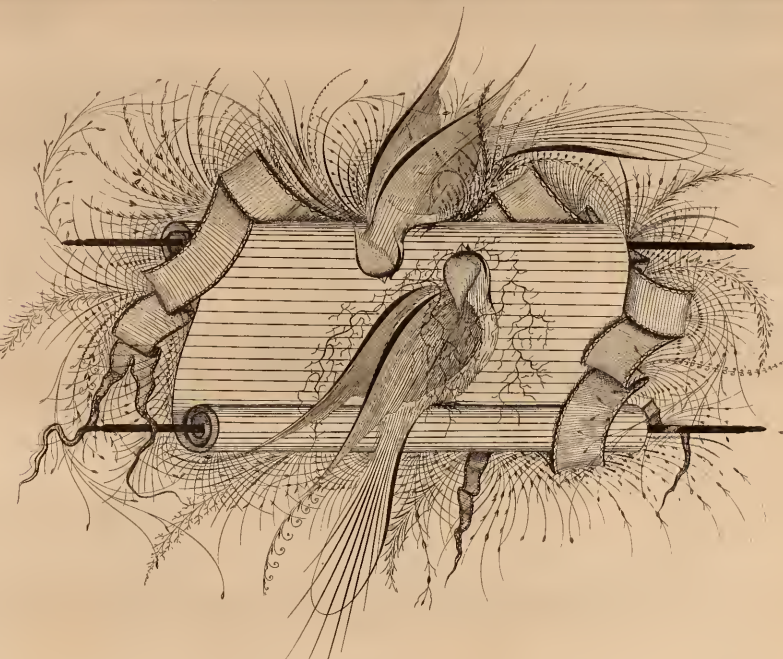
#### Movements of the Washington Monument.

Great care is taken to note the movements of the Washington Monument, for it does move. The law of contraction and expansion of material by heat and cold operates here as well as elsewhere. When the sun shines full on the eastern face in the morning the stones on that side expand and throw the shaft slightly to the west. Then the sun goes around to the south and the apex of the monument makes a corresponding swing to the north. As the orb creeps about the sky to its final setting in the evening, the glittering point on top of the monument makes a contrar movement around half a circle, gradually settling back to its normal position after the rays of the sun have lost their power. This movement has never been calculated, but is undoubtedly very slight. The wind,

acted by a corresponding movement in the line. When the structure is at rest and to its normal position the line hangs still, midway between the others, but when the shaft is disturbed by the action of the wind it sways back and forth like the pendulum of a clock, always coming to rest in the center. This is observed every day, and if the custodian should ever notice the line hanging still at any point outside of the two cross lines he will then know that the monument has been permanently moved from its level position. Until then, however, no one need be alarmed by the oscillations of the shaft from the action of the wind or the influence of the sun.—*Washington Star*.

#### ODE TO THE PEN.

All hail to thee! All hail!  
Thou wondrous invention of the brains of men.  
All praise and homage fall  
To speak thine inestimable worth, O Pen!



*Specimen C (Photo-Engraving), Submitted for Competition in Our Prize Flourishing Class, and One of the Four Specimens Selected as the Best from the Whole Number Received. The Other Three Cuts (A, B and D) are Likewise Shown Elsewhere in this Issue. You are Invited to Send Your Vote as to Which of these Specimens Shall be Awarded First Prize, Which Second and Which Third. For Particulars of Voting, See Next Page. (Size of Original, 10 x 12 Inches.)*

Darjeeling. The last part of this trip is performed on a narrow-gauge road which climbs the tall foot-hills of the Himalayan range in a most curious zigzag fashion, the road constantly doubling upon itself at interesting elevations. As the traveler progresses flocks of Thibet goats appear, and a harder race of men and women are seen than those left behind on the plains of Hindostan. The laborers seen on the route are composed of men, women and girls, the latter using pick and shovel as readily as do the men. These people are from Thibet, Nepal and Cashmere, which countries border on Northern India. These mingled races form picturesque groups, the men armed with long sword-like knives and the women clad in bright colors and short skirts. When Darjeeling is reached we are over 7000 feet above the plains, and here we find ourselves in all view of the loftiest range of mountains to

become more ardent, pouring their saffron hues all over the range, which now glows like mountains of opals flashing in the glorious sunlight. Valley and hill-side become flooded with an atmosphere of azure and gold until every outline is rendered sharp and clear by the fresh light of the dawn, thus completing a picture the supreme loveliness of which neither tongue nor pen can adequately express. The Himalayas—signifying in Sanskrit 'The Halls of Snow'—form the northern boundary of India, shutting it off from the rest of Asia. Thibet, which lies just over the range, is nearly inaccessible from Darjeeling, and yet bold parties of native dealers wrapped in sheepskin do sometimes force their way over the passes at an elevation of 18,000 feet. It is a hazardous thing to do and the bones of worn-out animals mark the frozen way. Upon the range no animal life exists. Only the snow and ice rest there in endless sleep.—*Boston Herald*.

too, has an effect upon the structure. From the center of gravity of the shaft, located 174 feet 10 inches from the floor, is a cross-beam from which is suspended a fine steel wire, protected by a galvanized-iron tube about 4 inches in diameter. This hangs to the floor at the northwest corner of the elevator well. At the bottom is a plumb-bob weighing twenty-five pounds, suspended by means of the wire and hanging in water. An iron cylinder protects the instrument from injury, and a little iron house about four feet high keeps off the draft. Through the cylinder is a telescope eye-piece, in one end of which are two vertical wires about one-quarter of an inch apart. When a candle is held at an opening in the side of the box and the eye is applied to the outside end of the tube, the plumb-line can be seen—a fine line between the vertical marks. Any movement in the shaft is re-

Of knowledge, oh! art thou.  
An instrument grand, a steel-pointed friend.  
Before thy shrine we bow  
And proclaim, all hail to thee, O mighty Pen!  
—WM. A. WHIGG.  
Baltimore, September, 1889.

#### An Investment that Never Fails.

NEW JERSEY BUSINESS COLLEGE,  
Newark, New Jersey.

MR. D. T. AMES—  
Dear Sir: Please do not continue my adv., as I think I have sufficient correspondence to indicate that it is a success. I communicated with the persons represented in the list sent me by you a short time ago and found that nearly all of them had already secured employment. The result of my adv. indicates the value of THE PENMAN'S ART JOURNAL as a desirable medium for business college principals to supply their wants in the way of help. I remain,  
Very truly,  
C. T. MILLER, Principal.

THE JOURNAL has in the past three months found employment for more than thirty teachers at the month's fee of \$3. to cover the cost of advertising and forwarding letters.

## PENMAN'S ART JOURNAL

D. T. AMES, Editor and Proprietor.

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Advertising rates, 50 cents per line per month (for 25 lines), \$2.50 per week, each insertion. Discounts for term and space. Special estimates furnished on application. No advertisements taken for less than \$2.

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Premium for every subscription with large list of special premiums for clubs. Send 10 cents for copy of JOURNAL for December with illustrated premium list. For condensed circulation list, see page 147.

New York, October, 1889.

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## EDITORIAL COMMENT.

THE JOURNAL is first of all a penman's paper and then an exponent of practical education generally. The great majority of the illustrations it presents are of a practical character and represent something that has a commercial value. These are, generally speaking, either examples of script work showing forms that are adapted to business purposes and approved by business men or ornamental specimens that offer suggestions to the engraver. The preparation of illustrations in this number are not of this utilitarian character, yet they are far from needing apology. Who can look at these beautiful specimens without pleasure? Whoever can his very little "penmanship bug" in his veins. Penmen are the same as other people—they like a little sauce with their dinner. It seasons things and helps along the digestion, and makes their work lighter and their eyes brighter. And THE JOURNAL, primarily a penman's paper, proposes to keep on doing what for a dozen years it has done—contributing to their entertainment as well as instructing.

It is somewhat the fashion nowadays to decry what we call "flourishing" as being of no use at all. This is ant in accordance with our views or our experience, which covers a good many years of active service. Indiscriminate flourishing, like bad penmanship, is something that is sharply recondemned. Sometimes it becomes a sort of disease and almost insures its victim for any dignified, practical and profitable work with the pen. But this is because it is abused, as many other good things are abused. Flourishing has nothing whatever in common with business writing. No teacher worthy the name would tolerate any fusion of the two.

But flourishing as a species of ornamentation—as an adjunct of what is more broadly known as ornamental pen-work—has an artistic value not to be ignored. How many of our commercial schools, even those who most loudly condemn flourishing, do not employ or sanction it in one way or another? How many of them, for instance, omit the graceful free-hand strokes that set off the names of the graduates in their diplomas? Very few, we fancy, and these do so at the expense of artistic finish. Besides, as we have said, the pictorial effect of a finished piece of flourishing amply recompenses the maker for his trouble and is pleasing to any one gifted with an eye for beauty. It is beyond dispute that our very best plain writers are good flourishes. Kibbel, for instance, master of a style of penmanship that is a model of harmonious plainness and grace, is quite as effective in off-hand flourishing. So are Flickinger, Hinman and the Spencers and the best of our professional

one, penman or not, fail to admire them for their grace and for the skill that they show? These four, to be sure, are the cream of a large number, nearly all of which were of far more than average merit, and we may say that four of equal merit have never appeared simultaneously before to our knowledge. Examine them minutely with special view to the quality and fluency of their lines, harmony of arrangement, points of originality in composition and general pictorial effect, and ask yourself if any but a fleetly-disciplined hand backed by good taste and a good eye could have produced them.

The awarding of the prizes will be done in the same manner as in the contest last winter. Every reader of THE JOURNAL is requested to send us his vote as to their relative merits. It will save time and trouble to indicate your preferences briefly, always referring to them by the letters (A, B, C and D respectively) and making the ballot somewhat in this form:

—First; —second; —third, then sign your name, and let any comments you wish to make or any remarks

## MUSCULAR MOVEMENT EXERCISE.

By A. C. Webb.



SPARKING ABOUT WEBB'S clever comic sketch in the AUGUST JOURNAL, friend Dennis says he was at loss to make up his mind as to the proper way to figure out the evolution—up or down. Like some railway time-tables, it makes about as good sense one way as the other and very good sense either way. Webb is a very bright sketched. We have arranged, by the way for a regular series of comics, which will hereafter be a feature of THE JOURNAL.

R. M. Bartlett.

## The Long and Honorable Career of the "Father of Business Colleges."

Robert Montgomery Bartlett, father of the commercial college system, was born at Salem, Washington County, N. Y., October 7, 1807. He is now living at Cincinnati, and although in his eighty-second year is at the head of a flourishing commercial school, and still a popular and vigorous teacher. Teaching is his appropriate calling, for it is the work in which he delights and in which he has been invariably successful.

He removed with his parents from New York to Kentucky in 1817, and there lived upon a farm till he arrived at the age of twenty-one. From 1828 till 1831 he labored in a woolen mill at Ripley, Ohio, where his expertness at figures became a maxim. Here he mastered every arithmetic to be found in the neighborhood, and devoted himself for a single term to the curriculum of the Ripley college. At Philadelphia, in 1834, he established the Philadelphia, in 1834, he established the first exclusively commercial college in the world, and introduced the inductive system of teaching, to which he still adheres.

After founding the Philadelphia school upon a reliable basis he removed to Pittsburgh and established another successful college, but not without some difficulty. The teachers of the ordinary schools looked upon his efforts as an interference with their prerogative, although they did not attempt to teach commercial theory or practice, and knew little about either. To bring matters to a focus one of the local pedagogues challenged Professor Bartlett to a public trial of skill, and the challenge was promptly accepted.

Before a large audience in the principal public hall of Pittsburgh, the subject of this sketch demonstrated his familiarity with the most abstruse business problems of the day, and then devoted his pupils to a similar test. So complete was his triumph that when the challenger (his name was Sullivan) was called upon to exhibit the proficiency of himself and pupils, there was no response. Of course the success of the Bartlett school was assured from that time forward.

In 1838 Mr. Bartlett removed to Cincinnati, where he continued to teach the science of accounts and to introduce excellent rules of which he is the author for safe and desirable commercial and financial management.

No man stands higher in the community of Ohio than he has been a member for almost half a century than Professor Bartlett. In the social, educational and business life, if he possessed of the faculty of observation, and he has seen much that is instructive and not a little that is amusing. His fund of anecdote is inexhaustible, and most of it relates to his own personal adventures. No one sees the sharp point of a joke quicker than he. This incident will illustrate his style.

R. M. Bartlett, "Father of Business Colleges."

writers and writing teachers generally. And so, we dare say, will be the best writers of the future, for ambitious men are not satisfied with understanding a single phase of the art they love. They must explore its collateral branches, and if they find pleasure therein who is the worst for it?

The real danger with flourishing is that it is apt to fascinate the inexperienced student and cause him to stray from paths that lead to much greater things. It is so much more exciting than imitating plain script forms, so much more showy. The live teacher knows of this danger and guards against it. Possibly he had experienced it himself on other days. Who of us penmen has not, as a rule, have very little artistic discrimination, and are incapable of judging between a delicate and graceful flourished design and one that is a mere maze and tangle of strokes without design or harmony and of no artistic value whatever. To this latter class it must be admitted that the great mass of flourishes belong, and there is nothing good to be said of them. But are we to abolish our art galleries and throw their rich canvases to the dogs because the market happens to be flooded with gaudy chromos?

The four prize flourishes we present in this issue illustrate our point. Can any

about other matters follow. The specimen receiving the highest number of votes will earn for its maker the net sum of \$25; the second highest \$10; and the third a copy of "Ames' Compendium." The judge who selected these four specimens as the best of those offered is A. J. Searborough, who officiated in the same capacity in our last contest. Mr. Searborough was the only gentleman suggested for this office by any of the contestants, and none more capable could he had. He is as much in the dark as to who the designers of these specimens are as are other readers of THE JOURNAL. We will give a gross box of Ames' Best Pens to the person who first names the authors of the four specimens, and a picture designed to the first that names three of the four, making fine allowance for distance. The result of the voting will be announced in our next issue, and it is important that all votes should be sent without delay.

PROFESSOR STAYTON, whose excellent article on teaching penmanship in the public schools was printed in the AUGUST JOURNAL, writes to say that in the second column at the top what the types have playfully labeled "inoculate" should have been "inculcate." Possibly, he has a disease and that there was some means of cure by inoculation. What a happy condition of things for a poor writer to contemplate!

That is an admirable paper by Miss Ballantyne printed elsewhere in this issue and treating of short-hand. It is an abridgment of a paper read at the recent session of the Business Educators' Convention.



His partner in the Philadelphia school was Prof. R. L. Dickson, an expert penman. After the school had become somewhat celebrated, a penman named Haines, from New York, paid it a visit. He inquired for Dickson, who had stepped out for a short time. Upon receiving information from Professor Bartlett that Dickson would soon return, Haines asked for pen, ink and paper, and with no little impudence indulged in fancy flights of penmanship in the way of eagles, lions, antelopes and whales.

Mr. Bartlett weighed him by a glance at his make-up and resolved to have some fun. Seeing Dickson approach he gave him the wink and then introduced him to Haines as Mr. Brown, one of the advanced pupils of the school, and one who, he had hope, would at some time make an excellent penman. Then Dickson, in his assumed character, took a pen and led

fore he can teach it the more readily. He made the system fit its place and answer the end for which it was intended; hence it responds to the wants of practical business at every application.

All honor to the grand old man who has thus proved himself the benefactor of his kind.

### THE EDITOR'S SCRAP-BOOK.

—Specimen collectors should send stamp to A. W. Dakin, Wells Commercial College, Syracuse, N. Y., for catalogue of specialties. Dakin is very busy at everything that can be done with a pen and his card-work is *par excellence*.

—W. McCullah, of the Shanokin, Pa., Business College, is a superior penman. A letter-page of his work presents a remarkably finished appearance. He is likewise a good card-writer and sends a number of good specimens.

specimens sent by L. B. Lawton, Los Angeles, Cal.

—The king bird this month is from the pen of A. M. Hargis, president of the Grand Island, Neb., Business College.

—P. A. Westrop, Elliott, Iowa, sends cards and capitals that claim attention. Other specimens deserving special mention are from R. E. Morris, Republican City, Neb.; Robert L. Nutt, High Point, S. C.; and J. H. Blair, Milan, N. H.

—McCreary, Allegheny's brilliant young penman, is on hand again with various specimens, including flourished cards, capitals and ornamental designs, all good.

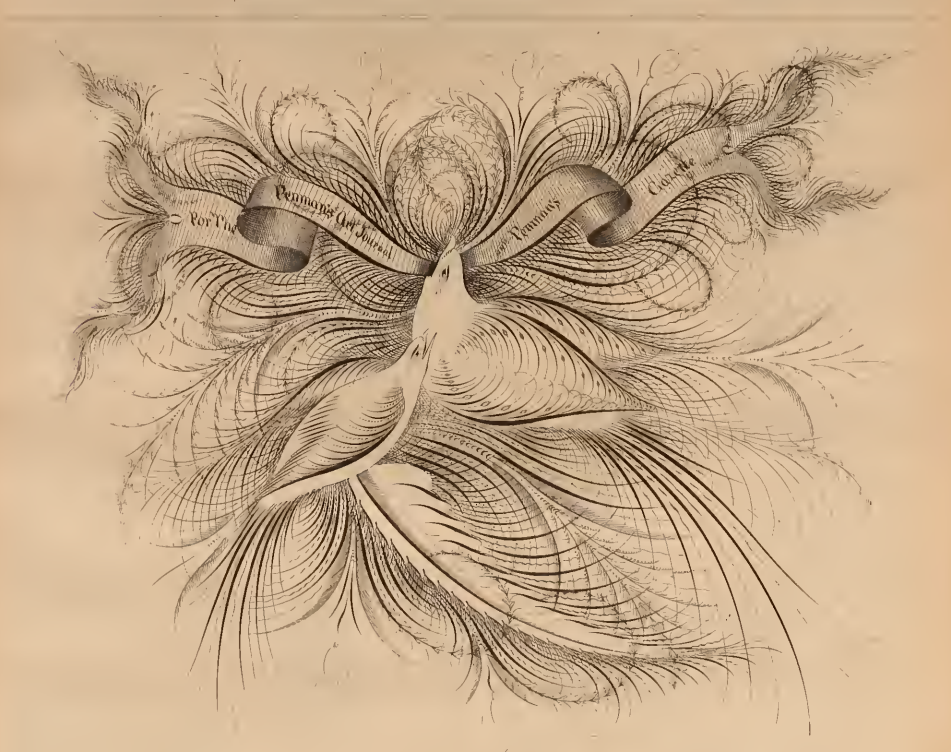
—R. S. Kaneko and J. Wittmann, students at the Coleman Business College, Newark, have each acquired a style of writing that does credit to themselves and their instructors. We have had much pleasure in examining specimens executed by them.

—George W. Tuttle, Painesville, Ohio, sends us an envelope bearing the autograph of the late President Garfield.

edition of its "Practical Grammar and Correspondence." The many friends this work made in its old form will be more than pleased with it in its new—the enlargement having rounded and strengthened it and added to its thoroughness.

**COMBINATION SPELLER.**—The combination work on spelling and letter-writing announced by Spencer, Editor & Loomis, Cleveland, has come from the press. The scope and purpose of this work have already been indicated in these columns. It is enough here to say that it is a blend of what was promised for it, and is bound to make its way. In the letter-writing portion some beautiful script forms, produced by lithography, are shown. Its 290 pages are clean printed, and the binding attractive.

**ANOTHER SPELLER.**—The well-known publishing house of J. R. Holcomb & Co., Cleveland, Ohio, use our advertising columns to announce a new commercial speller. We have not seen a copy, therefore cannot indicate its character. The publishers regard it with an enthusiasm that shows their faith in it, and will doubtless be pleased to answer all inquiries respecting it.



Specimen D (Photo-Engendered, Submitted for Competition in Our Price Flourishing Class, and One of the Four Specimens Selected as the Best from the Whole Number Issued). The Other Three Cuts 1A, B and C are Likewise Shown Elsewhere in This Issue. You are Invited to Send Your Vote as to Which of These Specimens shall be Awarded First Prize, Which Second and Which Third, For Particulars of Voting, See Preceding Page. (Size of Original, 11 x 14 inches.)

Haines a merry dance through all the carious and compound flourishes of eagles, elephants, whales and dinotheriums, which he threw upon the paper so rapidly that the eye had difficulty in keeping pace with his motions. It was the pen electrified by the genius of a great master. Soon the New Yorker remarked that he couldn't wait any longer; that he had other calls to make—in short, that he must go. Professor Bartlett objected, urging him to wait for Dickson, but finally, upon his promise to return in an hour, he was excused. He failed to return, just as his tormentors anticipated. The expertness of the "advanced pupil" evidently modified his estimate of his own great talent.

A number of leading merchants, manufacturers, financiers and railway magnates are graduates under Professor Bartlett's tuition, and they greatly acknowledge the benefits derived from it. He discovered the need of just such a system as his before inaugurating it, and then he went at it with all his might and all his soul. There-

—Eugene Hill, of North Wilbraham, Mass., who calls himself "one of the young lions in the art," gambols about on paper with rare exuberance. His style is quite showy.

—From W. F. Martin, a lad of sixteen, living at Nesbitt Rapids, Kan., we have some pretty specimens of "automatic" and also of plain script. A few lessons from C. E. Jones, 240 Blue Island avenue, Chicago, would make an accomplished "automatic" pen-worker of this young man.

—The Cedar Rapids, Iowa, Business College proprietors use the pen-work of one of their pupils, L. C. Horton, as an advertisement for that department of their school. From specimens sent us we should think that the advertisement would prove effective. It is assuredly fine work.

—We have received some pretty bird flourishes with the compliments of Riley's Business College, Binghamton, N. Y. They are the work of Penman J. F. Riley.

—B. A. Cook, late of New Orleans, now located in New York City as a card writer, sends us a number of "rapid strokes" that are particularly graceful.

—For accuracy and delicacy of stroke we have been sending for a long time superior to

—The Lord's Prayer elaborately engrossed and representing a great variety of ornamental lettering comes to us from C. M. Clark, penman, Washington, D. C. The design is carefully worked out at the cost of very considerable labor. Mr. Clark is also a clever plain penman. He is teaching at Wood's College.

### NEW BOOKS.

**TEXT-BOOK ON CIVIL GOVERNMENT.**—Williams & Rogers, the well-known publishers, have added to their already large list of commercial text-books one that treats of "The Civil Government of the United States." This work, comprising 220 large pages, is divided into forty-five well-graded lessons, with an appendix and various supplementary tables of information. We have no doubt at all of the future of the work. In its grouping of subjects, its concise yet thorough method of describing the functions of citizenship, the power and the genius of our political system and the influences which have molded our nationality, this work achieves a distinct success. The teacher will like it, and what is more to the point, the student will like it. The same firm has brought out a revised and enlarged

**BLANK BOOKS.**—Good stationery, well-made books for keeping their accounts and for their students' use, are indispensable to successful business colleges. The large printing and binding house of E. R. Sullivan, Zanesville, Ohio, makes a specialty of blank-books for business colleges. The cards of schools using their books are embossed on the covers without extra charge, thus identifying the book directly with the institution using it. You may get full information of these matters by writing for circulars.

### Death of Mrs. Himmann.

Just before going to press the painful intelligence comes of the sudden death of Mrs. Himmann, wife of Prof. A. H. Himmann, the well-known business college proprietor, of Worcester, Mass. Mrs. Himmann had for some time been a sufferer from cancer of the breast, but she was not thought to be in immediate danger, and the suddenness of her death was a great shock to her husband and family and friends. She was a woman of many graces and many accomplishments, and her acquaintances were her friends. The bereaved husband has the deep sympathy of many hearts that were kind to the deceased by her estimable qualities. Mrs. Himmann was in the prime of life. She leaves no children.





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To stimulate those who interest themselves in getting subscriptions for *This Journal*, we offer a number of valuable special or extra premiums to pay them for their time and trouble. Under this arrangement each subscriber will also be entitled to the regular premium mentioned above, the extra premium going to the sender of the club. Where premiums are sent by express the receiving party will have to pay the express charges.

For \$2 we will send two subscriptions and an extra premium of *Ames' Guide* in cloth.  
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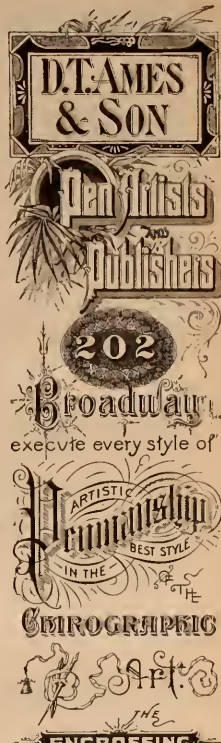
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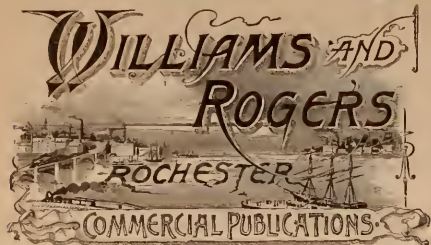
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## Barnes' National System of Penmanship.

PRICES GREATLY REDUCED—TO DATE FROM JANUARY 1st, 1889.

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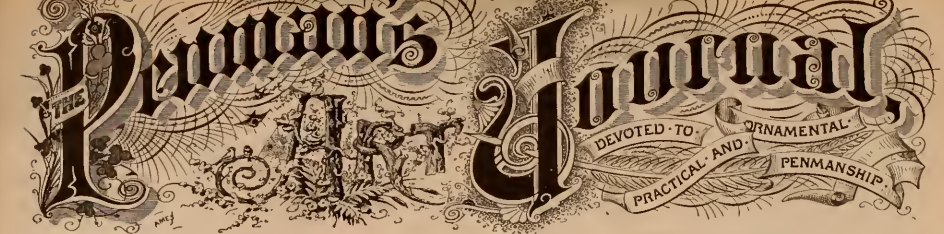
- 1st.—The pupil does not have to write through from ten to twenty books in order to learn the System. Only six books.
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INDOUBTED BY MORE THAN TWO HUNDRED OF THE FINEST PROFESSIONAL PENMEN IN THE COUNTRY

Scores of books are now being made to imitate the Barnes' but they are merely "connecting links."

An Elegant Specimen Book containing all the Copies of the Series sent GRATIS to any Teacher.





Published Monthly  
at 202 Broadway, N. Y., for \$1 per Year.

D. T. AMES, EDITOR AND PROPRIETOR,  
B. F. KELLEY, ASSOCIATE EDITOR.

**Artistic Penmanship.**  
**How it is Prepared for Reproduction by Photo-Engraved Helio-Plate Printing or by Photo-Lithography**

*(From a Talk by the Editor of THE JOURNAL Before the Business Educators of America at their Recent Convention at Cleveland.)*

During the past few years the department of artistic penmanship has been greatly extended through the aid of the photographic process for reproducing pen-and-ink designs. There has been opened to penmen a field hitherto occupied by the engraver. He may now in a few hours after the completion of a pen-drawing have it transferred to a helio-plate ready for printing upon a common press, or by photo-lithography to the surface of stone in readiness for printing by lithography. In fact, the penman is now practically the engraver. The demand for skillfully-executed pen designs has been correspondingly increased. There are probably now in New York City ten skillful artists with a pen where there was one twenty years ago. Several of the large engraving establishments employ from ten to twenty skilled pen artists. It is safe to say that there are many hundreds constantly employed at remunerative wages in this line of art in New York City alone.

I propose to speak on this occasion chiefly on methods of preparing pen-work for reproduction by these various methods, as well as to describe to some extent these methods of reproduction. It should be understood at the outset that all drawings for photo-engravings or photo-lithography should be executed in clear, sharp black lines, and of true dimensions of the desired reproduction. It is not in all cases necessary that the original should be precisely twice the dimensions that the plate is intended to be, but generally speaking this is a safe rule to follow where fine work is desired. If the copy be strong and clear a reduction of one-third is frequently sufficient. It is quite essential, though, that there be a material reduction.

Some of the grotesque mistakes that have come under our observation in this connection may be referred to with advantage. For instance, it is not uncommon for us to receive an order to make a plate six inches wide by four deep. It is not unusual for the person ordering that any reduction must affect both dimensions in exact proportion; that the fixing of a certain width would of itself require that the copy submitted would be *vice versa*. Very likely the copy had been swelled out of proportion sideways, giving it a very fat, stumpy appearance, under the impression that the person ordering that any reduction must affect both dimensions would compress it laterally to the proper proportions, no corresponding reduction in depth having been contemplated. Again, when the copy would be, and was properly executed as to dimensions of the work, while the spacing both between words and between lines was only of the normal width—so that the person would stand still on the process of reproduction while the drawing was being diminished. Of course we have to explain in such cases that everything necessarily reduces in proportion. If the copy is twelve inches wide by ten deep and the plate is to be six inches wide its depth will be five inches; all the characters and all the spaces in the plate will be precisely half as wide and half as high as they are in the original. This should be carefully borne in mind in preparing the original, for artistic

## PENMAN'S GAZETTE.

NEW YORK, NOVEMBER, 1889.

Entered at the Post Office of New York  
N. Y., as Second-Class Mail Matter.  
Copyright, 1889, by D. T. AMES.

Vol. XIII—No. 11

reasons. Remember that it is the effect of the engraving that is to be primarily considered, and not the effect of the original. In working up the ornamentation of an original it is a common mistake to have the lines too thick or too close together. This may not be so obvious in the original itself, but it will show plainly and painfully in the plate, where the reduction has brought the lines so close together as to give a sandy appearance and frequently to destroy the artistic effect entirely.

No this can be photo-engraved except it be stippling in black dots or from crayon executed upon a peculiar paper, the surface of which is covered with points, which the crayon in passing over blacks,

the rubber in erasing the pencil guide-lines. When properly prepared and fresh it is very hard when dry and powerfully adhesive.

For fine-line pen-work Gillott's 803 and Crow Quill pens are best adapted. For flourishish, free-hand writing and coarser grades of work the grade known as Spencerian No. 1 or Ames' Best Pens are peculiarly adapted.

In preparing script-work for reproduction the guide-lines may be ruled in a pale blue ink, as these lines do not require to be removed, since this color makes no impression on the negative and therefore does not interfere with the process of engraving. The least abrasion of the fine hair-lines in script is likely to remove the ink

There is now a large demand for this class of work and it is perhaps as remunerative as any department of penmanship. One of the greatest difficulties met by penmen, especially those not having extensive experience, is to so arrange a design for engraving that it will neither fall short of the required amount of artistic display for the price paid nor greatly overdo it; that is, to judge and grade the design according to the price to be paid. In laying out a design, the first step is to attach the paper or Bristol-board to a drawing-board with thumb-tacks. Then make the boundary and center lines in lead pencil and arrange with pencil the general outline of the work, after which it is worked up with a pen. Considerable care should be exercised in the display of the principal lines, in accordance with their degree of importance—that is, the name of an association or party by which the presentation is made, also the name of the recipient. These perhaps should constitute the principally displayed lines; then other important lines which specify the purpose for which the work is awarded. Much work is spoiled by a lack of judgment as to what portions of the text should be given greater prominence. Care should be taken to employ the proper variety and strength of lettering. For instance, if a head-line is made with a full-faced black letter let it be followed by a line of light or tinted lettering, alternating as well the shades throughout the body of the work.

We have said the first thing is to attach the paper or material upon which the work is to be executed to a drawing board. It is the custom of many penmen to work with their paper lying loose upon a table before them. We are confident that those who have once used a drawing-board will find it a very great advantage. Another great convenience is the use of a square, by which all lines are sure to be perfectly parallel and are ruled with much greater facility than by the ordinary ruler. By the use of the drawing-board the position of the design is adjusted to that of the artist rather than the artist adjusting himself to the position of the paper, as is necessary when it is lying loose upon the table.

Of late gray paper has been extensively used in engraving. This enables the artist, by using different shades of India ink and Chinese white, to work in a greater variety of shades, thereby imparting a higher pictorial effect to the work than is produced on white-board with black ink. In this class of work the brush is used quite extensively in laying in the tints. By a new method known as the "draw-out" these drawings can be photo-engraved the same as photographs without redrawing. At present this process of engraving costs about four times as much as engraving line work.

Tonghly speaking, this kind of engraving is made by the aid of a very fine net screen, which is made with an ordinary stipple on the plate. This stipple is so fine, however, that it does not break the effect of the tint. Indeed, it is not noticeable.

In illustration of his remarks Mr. Ames exhibited a variety of pen-work representing engraved scrolls, resolutions, diplomas, etc., etc. The difference between photo-engraving and photo-lithography. The latter method is best adapted to printing diplomas and other large designs where a limited number of copies are desired, while photo-engraving is the cheapest and most practicable method for making notes to be printed upon a common press.

*This Cut and the One below Show a Phase of High-Class Pen-Art Much in Demand for Book Illustrations, etc. Those who have Mastered This Branch of the Art Never Have Difficulty in Getting Remunerative Employment. These Examples are Offered as Excellent Models and will be Succeeded by Others in Every Issue.*

leaving the spaces between white. In this manner drawings involving tints may be photo-engraved.

A word at the outset with reference to materials may be proper. First, the best quality of hard, well-sized Bristol-board or paper should be selected. The finest quality of India ink is required for the best work. That which we have found well adapted for the purpose is known in the market as "Winsor & Newton's Super Super." The ink should be ground from the stick immediately before using. The best receptacle is a slate or porcelain cup having an inclined surface, and a deep well. This a minimum amount of ink may be prepared. If a sancer be used as by many it is, its large flat surface requires the grinding of a very large amount of ink in order to give a sufficient depth for dipping the pen and do so without clotting it with the sediment at the bottom. Ink that has been ground twenty-four hours or more loses its solution and becomes when dry soft and powdery. When applied in this state it is liable to be largely removed by

so as to prevent the best results in engraving, hence the advantage of avoiding the use of lead-pencil as much as possible. This is also true with reference to guide-lines upon all drawings. The lines should be made very light and as few in number as possible. Very many good designs have been utterly ruined in the removing of the pencil-lines with hard rubber.

The question is often asked, Will not drawings made with Japan ink reproduce well? Our answer is, No. Any one examining writings or drawings made with Japan ink will find that while the shaded lines are entirely black, the up or hair lines in writing are always gray, hence do not reproduce at all or are ragged and broken. It is our experience that nothing short of a very fine net will produce the proper drawings for reproduction by any of the photo-engraving processes, except with the half-tone process, which I shall describe further on.

A very large proportion of the work executed by artist penmen is in the line of engraving memorials, resolutions, testimonials, &c., especially in our big cities.

## Lessons in Practical Writing.— No. 6.

BY D. W. HOFF, SUPERINTENDENT OF  
WRITING IN THE PUBLIC SCHOOLS OF  
DES MOINES, IOWA.

[These lessons were begun in the April number of THE JOURNAL, from which time new subscriptions may be dated if desired. Back numbers 10 cents each.]

### A Partial Review.

Before pursuing the present lesson we invite a careful re-reading of lesson five which appeared in the September issue. This request is made for the reason that the exercises herewith presented are based upon exactly the same principles as those embodied therein, that the same general rules govern their execution, that the same general instructions and suggestions regarding their execution, object and benefits apply with equal force in each case, and that having set forth these points to the best of our ability under the sub-heads of "Time is Vital," "Counting or Dictation," "Uniformity," and "Key to the Counting," we do not care to repeat them here.

NEXT, we wish to reiterate some statements already made as a means of showing their direct bearing upon, and importance in the present line of work.

In the April number we enumerated the prerequisites to good penmanship, seven in all. First in order of importance we placed correct copies; second, clear conceptions (not alone of form but of the position movements, and time necessary to truthful reproduction); and third, a definite knowledge of the process of construction. (Read under sub-head "Concepts," same number.)

### MANNER OF STUDYING FORM.

From first to last we constantly strive to improve the pupils' conception of the form and dimensions of letters. To this end we proceed as indicated in article two of the May number. Before presenting exercise two, three, four or five of the present series or numbers two and three of the preceding series, we "build" the *i* and *u*, as indicated in our building method in same number. We next write the small *u* five times and proceed to "build" thereon the *e*, *r*, *t*, *l*, *k*, *r*, *o* and *a*, as indicated in chart one, same lesson, to show the importance of the "little straight lines." In like manner we proceed with small *m* before presenting exercises six, seven, eight and nine; small *o* before exercises thirty, thirty-four or thirty-eight, and the extended loop before exercises thirty-six, thirty-eight, forty, forty-two and forty-four, as seen in charts two, three and four of the same lesson.

When presenting an exercise for the first time we "draw" the slant lines upon the board, requiring class to imitate. Next the curves are "built" (illegibly). Also after thus treating such exercises as eighteen, twenty-eight, thirty, thirty-four, thirty-six and thirty-eight we

add or erase loops or stems, constantly reminding pupils of the relations of other letters to these. A little time, say from three to five minutes, should be spent each

We now prepare to *write* the exercise, which as yet we have only *drawn* or *built*. In studying its form and construction. Taking up the posing-board (a bit of this

tion." From one to two minutes is spent in posing the hand, arm and paper upon this board, which is used to represent a desk, as seen in cuts four to eleven of the June number, the school being questioned as to their relative merits, effects upon movement, &c. After this investigation both form and position we may now reasonably suppose that pupils are prepared for practice understandingly.

### THE CONCERT BILL.

The teacher next raises the front of the posing-board as in cut one, that the school may have a full view of the top side, and gives the signal, "My hand," or "Watch my hand and imitate." When every eye is looking (with interest) he swings his hand pendulum-like across the posing-board without a word or sound. Each pupil is required to move "exactly with me." This necessitates complete attention in order to know what speed is required. As soon as the teacher sees every hand sweeping in unison the signal (view) "your hand" is given in time as the hands vibrate laterally. Immediately following this and without interrupting the time or changing the speed come the regulation signals, which never vary, *s-w-i-n-g*, *s-w-i-n-g*, swing, ready slide, &c. (See "Key to Counting," September number.)

### KEY TO THE COUNTING.

The same preparation is made for all exercises. After these preparatory swings comes the initial "slide;" then if the exercise be an isolated letter or coupled with small *i* we count one for each letter stroke. The length of time consumed by each count depends upon the length and nature of the stroke. If it be a word-exercise the name of each letter is spoken as it is being written, the sound being prolonged or shortened in exact proportion to the time required for its execution.

### Western Penmen's Association.

Official programme of the fourth annual meeting, to be held at Des Moines, Iowa, Christmas week, 1889.

THURSDAY, DECEMBER 26.

Afternoon.—Organization. Reports. Discussion of items of interest.

Evening.—Address of Welcome by J. M. Mehan, Des Moines. Response by President C. H. Peirce, Keokuk, Iowa. Entertainment.

FRIDAY.

8.45, Music by a Quartette of Penmen. 9, Movement Exercises and their Application; E. M. Barber, Valparaiso, Ind.

9.45, Teaching large classes in Normal Schools; C. N. Crandall, Dixon, Ill.

10.30, Paper: What a Penman Should Know besides Penmanship; A. M. Hargis, Grand Island, Neb.

11, Outline of a Series of Lessons for a Business College; U. McKee, Oberlin, Ohio.

Afternoon.—Joint session with Penmanship and Drawing Section of Iowa State Teachers' Association.

2, Paper: Writing in Ungraded Schools; County Superintendent O. O. Roe, Nevada, Iowa. Discussion.

2.30, Paper: Writing in Graded Schools; Principal F. C. Plummer, East Des Moines, Iowa. Discussion.

3, Lesson: Penmanship in Conity Institutions; Prof. C. C. Curtiss, Minneapolis, Minn. Discussion.

4, Paper: Drawing an aid to Penmanship; C. C. French, Des Moines, Iowa.

4.30, Paper: Drawing the only Factor in Manual Training Common in School Work; Mrs. Luella James, Des Moines, Iowa.

The original intention was to close the joint session at 4 o'clock, but it is thought that the two papers on drawing

### Copies for Practice, with Professor Hoff's Lesson.

|    |           |
|----|-----------|
| 1  |           |
| 2  | z z z     |
| 3  | z z z     |
| 4  | z z z z z |
| 5  | u u u     |
| 6  | z z z     |
| 7  | m m m     |
| 8  | n n n     |
| 9  | m m m     |
| 10 | m m m     |
| 11 | m m m     |
| 12 | x x x     |
| 13 | m m m     |
| 14 | o o o     |
| 15 | v v v     |
| 16 | o o o     |
| 17 | union     |
| 18 | a a       |
| 19 | man       |
| 20 | ee ee     |
| 21 | mean      |
| 22 | cc cc     |
| 23 | much      |
| 24 | or or     |
| 25 | warm      |

Continued on Next Page.



The Singing Board.

day in this building and comparing letters as a means of creating and improving pupils' conception of form and construction.

popular board 12 by 16 inches, to be found in every room; the teacher steps to that part of the room which is to the left and in front of the school and calls, "Atten-



by Professor French and Mrs. James (a graduate and teacher of the Boston Industrial School) will be well worth the time and attention of the members of the Western Penmen's Association.

## SATURDAY.

8.45, Music.  
9, Lesson to Beginners. First Week's Work in a Business College; H. B. Chicken, Springfield, Ill.

9.45, Flourishing; C. P. Zauer, Columbus, Ohio.

10.30, Engraving; P. T. Benton, Iowa City, Iowa.

11, Outline of a Series of Lessons for a Business College; Uriah McKee.

Afternoon.—Visit to capitol; return to write in autograph albums, &c.

## SUNDAY.

Penmen meet in Convention rooms and attend church in a body.

## MONDAY.

8.45, Music.

9, Letter-Writing; B. C. Wood, Davenport, Iowa.

9.45, Lesson: Automatic Pen-work; C. A. Faust, Jacksonville, Ill.

10.30, Paper: Advertising Prices for Pen-Work; C. E. Jones, Chicago.

11, Outline of a Series of Lessons for a Business College; U. McKee.

Afternoon.—1.45, Music.

2, Engraving; D. T. Ames, New York City.

3, Business Writing: Lessons to a Class Three Months Advanced; E. H. Robins, Wichita, Kan.

4, Paper: Oblique Holders and other Material. (Not assigned.)

4.30, Pen Drawing; A. C. Webb, Nashville, Tenn.

## TUESDAY.

Forenoon.—Election of officers, general business and adjournment.

Evenings devoted to social entertainment, to include experience meeting, question and answers and miscellaneous exercises.

All are invited to bring choice pen-work and scrap-books. A suitable room will be devoted to their display.

The following letter has been received in regard to rates from Jno. N. Abbott, chairman Western States Passenger Association: "Our lines have in previous years put into effect very liberal rates covering the holiday season, and I can see no reason why such rates will not be agreed upon for the coming season for holiday travel, and I cannot see why the liberal terms so arranged for cannot be made to apply to the teachers and students referred to, &c."

The leading hotels contract for the following rates, being lower for teachers than any other body of people:

Savory Hotel, \$1.50, \$2, \$2.50, according to location of room.

Kirkwood Hotel, \$2 per day.

Ahora Hotel, \$1.25 and \$1.50, according to occupancy of room.

Rooms can be secured in private houses and meals taken at college boarding-hall, thus reducing the expense to the minimum.

Further information cheerfully given by

W. F. GILLESPIE,

Chairman Ex. Com.

Des Moines, Iowa, October 21.

## Postage-Stamps.

Congress first authorized the issue of postage-stamps in 1845, says the *Rockester Herald*. Previous to that time postage was paid in cash. The first stamps were issued in 1847 and were of the denominations of five and ten cents. The five-cent stamp had a picture of Benjamin Franklin and the 10-cent the head of Washington as the principal figure in the design. Those heads have continued to adorn the postage-stamps of our country from that day to this. The stamps first issued were a little larger than those now in use. In 1851 the carrier system was introduced in all large cities, and stamps

of a peculiar design, costing one cent each and known as carriers' stamps, were issued for the purpose of providing prepaid de-

livery. In that year the letter postage was reduced to three cents and the old brick-dust red three-cent stamp came in.

At the same time the issue was enlarged to eight stamps, the largest denomination being 90 cents. The portrait of Jefferson

These stamps were the most popular ever issued by the Department. They remained in use for 10 years.

Among the rarest American stamps are some which were not issued by the Government. When Congress in 1842 authorized the use of stamps, it neglected to make such provisions as warranted the postal authorities in their estimation in the issue of stamps. During the period of two years preceding the issue of Government stamps the principal cities of the United States issued what were known as postmasters' stamps. They were intended for the convenience of business men who desired to mail letters after the closing of the post-office, for the post-office did not remain in operation all night in the primitive days of the postal service. These stamps were issued by postmasters at New York, Philadelphia, Washington, Baltimore, St. Louis, Providence, Alexandria and a great many other places. Some of these stamps were mere slips of paper bearing the signatures of the postmasters. Collectors value the Baltimore stamp, which is of this character, at \$200. A stamp which was issued by the postmaster of New Haven is worth on an original used envelope \$300 and more. A postage-stamp issued by the Military postmaster, which was of elaborate design for those days and bore the head of Washington, brings easily \$300 to \$400.

A statement prepared by the Post-office Department shows that annually about 2,000,000,000 postage-stamps are used in this country, for which the Government receives \$40,000,000. These stamps cost the Government as follows: Common variety, a fraction over 6 cents; special delivery, 18 cents, and postal-cards, 40 cents per 1000. As the lowest denomination sell for \$10 per 1000, the Government reaps enormous profits, which go toward paying the expenses of carrying mails, &c. In the sale of stamps the New York office leads the list and disposes of one-tenth of the quantity sold. The other leading cities follow in the order named: Chicago, Philadelphia, Boston, St. Louis, Cincinnati, Brooklyn, San Francisco, Baltimore, Pittsburgh, Cleveland, Buffalo, Detroit, Kansas City, Rochester, Washington, New Orleans, Milwaukee, Minneapolis, St. Paul, Louisville, Providence, Albany, Indianapolis, Newark, Hartford.

## Nothing New Under the Sun.

"The last time I saw Mr. Joseph Gillott," said Mr. Hoe, sole agent for "Gillott's" pens, "he pulled out and showed to me a big drawer almost full of different patterns of pens that had, from time to time, been turned out at the factory, in the ceaseless endeavor to find out and bring to the market some new and useful style."

"You would not suppose that in a small piece of steel, not more than two inches in length at the outside, so many variations could be effected, yet there are thousands, and they served out merely as a curiosity but an effectual stopper to the many wearisome inventors who insist on being heard while they sound the praises of some new invention which would revolutionize the trade, without doubt, could it but be presented to the public."

"These gentlemen are all referred to the drawer, where a few moments' search suffices to reveal a *fac-simile* of their pet which had been tried and found wanting perhaps years ago."

## It Hained Ink.

Writing from Grahamstown, Cape Colony, Mr. L. A. Eddie gives an account of some extraordinary showers that fell there on August 14 last. A storm commenced at midday and lasted till late the next morning. At intervals during this period heavy showers of rain fell, after which large areas were found to be covered with water as black as ink. Two theories are put forward to account for the observed facts, one attributing it to dust in the air from recent volcanic eruption, while the other considers the phenomena to be due to the passage of the earth through the meteoric stream, the dust of which suspended in the atmosphere was carried down by the rain, and, being essentially iron, formed on being mixed with the organic acids of the soil a true ink.—*The Book-Keeper*, Detroit, Mich.

## Recipes for Ink.

THE JOURNAL is frequently asked for ink recipes. As all inquiries of this sort are respectfully referred to Wells W. Swift, Marionville, N. Y., who makes a specialty of this business and has a large stock of ink of any color or for any particular purpose.

Wife (looking in stationer's window): "What is this—reproduction of Egyptian hieroglyphics?"

Husband: "No; that is a specimen of work done by the winner in a high-speed type-writing contest."



DANIEL WEBSTER'S SPEECH AT ALBANY.

(CONCLUDED.)

1

I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,  
 Your obedient servant,  
 Daniel Webster.

2

I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,  
 Your obedient servant,  
 Daniel Webster.

3

Books.  
 I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,  
 Your obedient servant,  
 Daniel Webster.

4

I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,  
 Your obedient servant,  
 Daniel Webster.





## First Prize to Schofield.

**BROTHER MOORE TAKES A GOOD RACE AND COMES IN SECOND.**

H. S. Blanchard's beautiful specimen to Number Three—A Splendid Contest from the Repeating, with A Early Every Penman in the Country Represented in the To Ing.

## HOW THE VOTE STANDS.

|   | 1st Prize | 2d Prize | 3d Prize |
|---|-----------|----------|----------|
| A | 1,665     | 1,139    | 746      |
| B | 580       | 502      | 1,374    |
| C | 207       | 397      | 903      |
| D | 1,128     | 1,311    | 628      |

3,580 3,549 3,511

Thirty-one voters specified only first prize; 69 first and second only.

Specimen A won first prize of \$25. Its author is Fielding Schofield, penman of the Gen City Business College, Quincy, Ill.

Specimen D wins the second cash prize of \$10. It was executed by M. B. Moore, Morgan, Ky.

Specimen B receives third prize, a copy of "Ames' Compendium." Its designer is H. S. Blanchard, Hopkinsville, Iowa.

Specimen D gets a special prize of a gross of Ames' Best Pens. It is the work of A. W. Dakin, Syracuse, N. Y.

The first hundred votes received showed plainly how the tide was running, and that there were only two specimens in the race for first prize—A and D. Each of these developed such an array of strong friends that for a time there was no telling how things would come out.

Every precaution was taken to make the voting a perfectly free and fair expression of the opinions of THE JOURNAL readers, and all the conditions of the contest were faithfully carried out.

Besides evoking expressions of admiration from their respective partisans (and everybody agreed that four such pieces had never before been presented in a single issue of any paper), the critics were on hand, as they usually are. A good many people said they thought B as fine a piece of flourishing as they had ever seen and expressed high admiration for its marvelous hair-lines, but refused to vote for it because the design is so much like the penmanship of the general content was that it contains so little of flourishing proper as to put it out of the race, while all admitted that it was a beautiful ornamental design.

## GOING BEHIND THE RETURNS.

FEATURES OF THE CONTEST—HOW SOME OF THE PENMEN VOTED, AND WHY.

Diving at random into a batch of the batch of letters before me, representing the votes on this contest, we record the preferences of some well-known voters as an interesting feature of the contest. Of course it would be out of question to mention all, even of the most prominent.

W. J. Kinley: A first, D second, B third. "In this voting," he writes, "I have taken three votes, in the account, Originality, beauty and harmony of design and skill of execution."

Henry Coon, principal National Business College, Kansas City, C. D. H. J. H. W. Benton, penman of same institution; D, A, C, B.

Chas. O. Winter, engrosser, Hartford: A, B, C.

W. F. Tumbly, of the Central Business College, Sedalia, Mo., in a beautiful letter expresses his preference for D, with A second, B third, and C fourth, D and C—"all superlative," in the opinion of F. H. Hall, of the Troy Business College.

A. A. Frazier, director of the commercial department of Troy Academy, Poultney, Vt., says this is the way the prizes should go: D, B, C.

George Russell, Hurland, Mo., enthusiastically commends this specimen: A, D, B.

F. E. Persons, card-writer, Bushford,

N. Y., thinks D ought to win, with B second and A third.

The faculty of the State Business College, Meridian, Miss., is divided against itself as follows: L. A. Ostion: A, D, B, W. E. Burnett: D, C, B, W. H. Fry: B, D, A.

L. Morris, the dashing penman of the Central Business College, Sedalia, Mo., votes D, C, A, J. T. Skidmore, of the same institution, D, B, A. All of our Sedalia friends march proudly under the D banner.

S. R. Webster, of Moore's Business University, Atlanta, Ga., gives A preference, then D and H. R. J. Hicks, of the Tennessee High, public schools, says C is a long way in front, with B next and A third.

E. M. Hunsinger, Hartford, votes for A, "because it embodies the greatest degree of originality with the best skill in respect to execution and the fewest unnecessary lines." D and B follow in order.

W. H. Stravder and L. M. Thornburgh, of the Richmond, Ind., Business College, vote A, D, B. Principal Fulghum, A, C, B.

G. B. Bailey, Humboldt, Kan., D, A.

B. A. C. Wierd, Normal College, Huntington, Pa., B, C, D.

P. T. Benton, of the Iowa City Commercial College, votes for A, "because of his penmanship, of which he gives the preference as being 'one of the most skillfully executed pieces of flourishing it has ever been

C. A. B. is the ticket of L. S. Hawley and M. M. Higley, Lake Park, Minn.

D, C, A is the vote of J. A. Willis, penman Little Rock, Ark., Commercial College; P. A. Wagner, Elliott, Iowa, W. E. Nott, High Point, N. C.; D, B, A is the most felicitous arrangement as seen through the spectacles of W. A. Robinson, pen artist, M. Ryby, N. C.; J. E. Moses, Alliance, Ohio.

C. N. Grande and the Dixon, Ill., contingent loom D work with their accustomed vote. This view of the situation also impresses O. C. Donnelly, of the Allentown, Pa., Business College, as being the most harmonious, while the legend of the ballot of W. A. Moulder, Adrian, Mich., reads A, C, D.

B. F. Williams, of the Sacramento, Cal., Business College, awards the honors this wise: A, D, B; and J. C. Kane, the accomplished penman of Eaton & Burnett's Business College, Baltimore, marks up his contribution another peg by his approval.

The returns from Minneapolis, with such men as C. C. Curtis, J. Chapman and W. B. Curtis behind them, send D stock booming. For second place B, except W. H. Curtis, who votes for A.

Here is a list of experts who bank on D, and who think that D outdoes their great interest in the result: A. J. Halmyer, Port Smith, Ark.; Commercial College; H. A. Howard, Rockland, Maine,

ness College, Springfield, Mass.; A. D. Humbert, Rockland, Ill.; Business College.

D, B, A—Proprietors Wood & Van Patten, of the Iowa Commercial College, Davenport, Iowa; J. W. Grayson, Marion, N. C.

D, C, A—G. W. Harman, Pennant School, College, New Orleans; F. C. Strickland, East Greenwich (R. I.) Academy; E. V. Neal, Central Business College, Sedalia, Mo.; A. R. Gny, Alpena, Mich.

D, C, B—R. E. Morris, Republican City, Neb.; M. D. Logan, McCrann's Business College, Woodland, Cal.; J. Williams, Soule's College, New Orleans (a good writer).

A, D, B—C. H. Clark, secretary Alamo City College, San Antonio, Texas; W. A. Johnson, Rockford (Ill.) Business College; W. L. Brennan, Brennan's Actual Business College, Red Wing, Minn.; J. T. Perry, Iowa Commercial College, Davenport, Iowa.

A, D, C—C. N. Faulk, Northwestern Business College, Sioux City, Iowa; E. L. Wiley, Capital Business College, Salem, O.; J. E. Tralove, Lafayette, Tenn.; W. S. Nichols, Sacramento (Cal.) Business College.

B, C, A—A. G. Bottomley, Romeo, Mich.; M. W. Hest, Jr., Idaho Falls, Idaho; B. D., C—J. W. Yercs, La Grange, N. C.; W. A. Porter, Rhineclander, Mich.; B. D., A—F. O. Putnam, Logan, Iowa; J. O. Quintz, Siloam, Ont.

## IN THE JOURNAL OFFICE.

The excitement over the contest was not all outside. Two JOURNAL offices, all the art touches of the paper taking a lively interest in the proceedings. We may say, too, that the internal discussions over the relative merits of the specimens were about as pronounced as in the case of most college faculties, as shown by the following tabulation:

Prof. B. F. Kelley, A, D, B.  
George Ames, H, A, D, B.  
Miss A. Ritterhoff, art department, A, D, B.

C. F. Johnson and F. S. Pellet, art department, D, B, A.  
J. V. Harris, art department, A, B, D.

Miss Tillie Ritterhoff, subscription department, A, D, B.  
Miss Mabel S. Dunn, amanuensis, D, A, C.

Walter E. Duro, shipping department, A, B, D.  
Harry T. Outwater, merchandise department, D, B, A.

J. B. Day, D, C, A.  
F. E. Vaughan, A, D, C.

## THE BEST GUERRES.

Only two persons correctly named the authors of the four specimens. As one of these was H. S. Blanchard, the author of specimen B, the prize naturally goes to the other. He is Prof. W. H. Patrick, secretary of Sudler's Business College, Baltimore, who wins the prize of pens offered by the JOURNAL. He has also won many other prizes by well-known penmen, is buried in a tremendous pile of other counted votes, but we think his preference was for D.

The first letter received correctly naming three of the authors was from M. K. Bussard, secretary of the Hazleton (Pa.) Business College. We have therefore awarded him the premium offered for the next best guess. A number of others correctly named three of the authors, and if any of them will certify that he named his vote on the same day that THE JOURNAL reached his post-office, we will duplicate this premium. Among those naming three authors are:

J. A. Willis, Little Rock, Ark.; C. H. Pearce, Newark, Iowa; W. L. Starkey, Newark, N. J.; W. E. Dennis, Brooklyn, N. Y.; H. L. Stravder and L. M. Thornburgh, Richmond, Ind.; Emil Jacobson, Brooklyn, N. Y.; F. E. Persons, Rushford, N. Y.; J. L. Higgins, Ashington, Pa.; W. E. Logan, W. H. Walling, La. Perry Davis, La Grange, Cal.; P. A. Westrop, Elliott, Iowa; B. F. Williams, Sacramento, Cal. Not one of the above placed the author of specimen B.

It was a great contest and all the four contestants have reason to be proud. They would be even prouder, perhaps, if they could see a crop of elegant specimens which did not get in print at all. They must be remembered those four were selected by a competent judge as the best of the lot printed, and each of the four is a winner.

Many of the leading business colleges are using Ames' Best Pens exclusively. Special prices for pens in quantities. The JOURNAL has been so popular in such a short time. Have you tried them?

## THE JOURNAL'S SCRAP-BOOK.

*This cut is photo-engraved from writing executed with one of Ames' Best Pens.*  
*W. J. Kinley, Editor.*  
*(Office of this Journal.)*

Photo-Engraved.

my pleasure to see." A is his second choice.

W. F. Glesseman and C. C. French, the 274 term of the Capital City College, Des Moines, reverse the situation precisely with A, D.

W. E. Dennis, who has turned a bird or two himself in time, found it hard to decide between A and D, but finally gave the former the preference, with B third.

W. L. Starkey, J. Witman and other subscribers at Coleman's College, Newark, are solid for D, A, C.

A comes first with A. R. Whitmore, principal of the Pittston, Pa., Commercial College; D second, B third.

De Motino, D, L. B. Bunnin, Hialeahville, Fla., the procession runs, B, A, D—the only "had" thing about them, by the way. The Ottawa contingent, C. H. McGarg, C. W. Gray, H. W. Cole and others of the National Business College, vote the same ticket, beginning at the other end—D, A, B.

Chandler H. Pearce, the electric light for Keokuk, and J. L. Trone record their preference for D, C, A.

A, D, B, C describes the relative precedence of the four pieces according to M. K. Bussard, of the Hazleton, Pa., Business College; J. L. Moser, Sharon, Pa., and C. M. Weiner, South Whitley, Ind. B, C, A, resumes to the preference of P. A. Miller, Racine, Wis.; B, D, A of W. S. Chase, card-writer, Madison, N. H.

D, W. Moser, penman, Lancaster, Pa.; B, R. B. C. E. J. Knott, of the Times-Stratford, Ont., and F. S. Heath, of the "Penman's Directory," Gosseline, N. H.; D, B, A, A, D, B represents the correct battable ground between them. W. J. Elliott, of the Central Business College, Stratford, Ont., votes the same way.

Commercial College; W. Douglas, principal of the commercial department of the Geneva, Ohio, Normal School; President J. B. King, of the Commercial College, The Creek, Mich.; M. L. Loomis, of the same school, votes D, C, A.

The Stockton, Cal., Business College, partially led by D, C, A, and F. Cook, repeats the alphabet to read A, D, B; but W. H. Adams, White Rock, Texas, prefers the old way, A, B, C. Penman D. L. Hunt, Hutchinson, Kan., insists on A, M. H. McNeill, penman, Flint, Mich.; W. A. McKay and C. M. Farney, proprietors of the Wilmington, N. H., Business College, draw the line at simple A.

We fish up another batch of letters, and every one of them has the D label, with variations on the remaining prizes. Here they are: Prof. C. G. St. Jacques, St. J. Bte. Academy, Montreal, D, B, C; J. A. Crawford, Hillsboro, Ohio, Institute, D, C, A; C. J. Pearce, Amity, Ohio, Commercial College, D, A, B; B. A. Pryor, Chestnut, Va., D, B, A.

The faculty of the Atchison, Kan., Business College divide their votes in equal number to each for first choice.

J. H. Buck, assistant superintendent of penmanship in the public schools of St. Paul, Minn., thinks A is best. C next, then D. J. W. Jones, Osmaos, Ohio, approves this arrangement, with B substituted for C. L. H. Jackson, instructor in penmanship at the Stuart (Va.) Normal College, bestows his approval on C, D, B.

Here are some other combinations that developed strong support:

D, A, B—J. G. Harrison, Lexington, Ky., Business University; C. J. Blanton, Hardeman, Ga.; Edward Wagner, New York City; C. R. Rummel, Chicago; Perry Davis, La Grange, Cal.; E. L. Brown, Rockland, Maine; L. M. Holmes, Normal College, Covington, Ind.; G. A. Vinnas and James C. Allen, Rockland, Ill.; Business College; J. L. Caton, Euclid Avenue Business College, Cleveland, Ohio; D, A, C—E. Childs, Childs' Busi-

—The Leadville, Col., Business College, under the management of L. A. May, has a good,



healthy attendance for this season of the year. Mr. May says that he is not harassed with any doubts as to what the future will bring forth.

—L. L. Windsor, proprietor of a flourishing school of business, short-hand and typewriting at Watertown, Mass., writes that Northwestern students have stepped out on the carpet business colleges have been springing up about that section as by magic.

—The *Daily Press*, of this city, has high praise for a set of resolutions engrossed by Mr. Fox for the Ohio Clerical Association. Mr. Fox is an old contributor to the *Journal*, and a good press writer as well as a good penman.

—Prof. J. A. Jalbert, of the Jalobette College, Joliet, Quebec, Canada, is upholding the dignity of business education in a very successful way, if we may judge from the reports we receive from that city. His reports and his care appear to be unusually alert and enterprising.

—Principal Philbin, of the Winnipeg, Man., Business College, died on August 17. He had been identified with the profession for a number of years and was a capable and conscientious teacher. He is worthily succeeded by W. A. McKay, who for some years was a teacher of penmanship at the Northern Business College, Orem Sound, Utah, and C. M. Farney. These gentlemen are both hard workers and their field is a wide one.

—The Free Press, of this city, has an account of the Boston, Pa., College of Business, which would tell us more than the most expert penman could come to in a few minutes of what it is. Its signature is a beauty.

—The Commercial College of Cincinnati, Ohio, is well patronized by the good people of that vicinity. Their school would be a credit to any of our business colleges.

—The East Greenwich, R. I., Academy has a business department presided over by F. U. Strickland, a very competent penman. This school has a wide reputation.

—Fritz M. C. McGee, of the Prairie City Business College, Kyle, Texas, issues a handsome little brochure advertising his school. The covers are of green and shimmering gold. —J. J. Pearson, well known in the college circles, is at the head of the Amity Commercial College, Clark Springs, Iowa. He is well pleased at the prospect of his school.

—Mr. Burdin, late of Toledo, Ohio, manages the commercial department of the Allert College, Belleville, Ohio, a well-to-do school.

—Melrose College, Melrose, Kan., has a commercial department which is in charge of S. B. Fabnestock. Mr. Fabnestock looks after the school's correspondence.

—The Anderson Short-Hand Type Writer is now the business department of the Eureka, Ill., College. Dr. W. Hootman is principal of this school. The penmanship department is presided over by Dr. F. J. Perry, a graduate of Professor Crandall, of the Hiram, Ill., Normal.

—Mr. Ferry is giving entire satisfaction.

—The second annual reunion of pupils of the Allert College, Business College, occurred on October 23. Prof. W. Hootman delivered an address of welcome, which was followed by a program of musical recitations.

—The editor of *The Journal* is at Minneapolis, where he is likely to remain for some weeks to testify as an expert in various matters arising out of the forgery of Millionaire Blais. He is going to paper aggregating about half a million dollars.

—B. H. Spencer, whose work has been seen in *The Journal*, has opened a business college at Schenectady, N. Y., and reports a highly encouraging outlook.

—The Garden City Business College and Academy, San Jose, Cal., issues a very red and attractive circular. It also states that this school already has a large attendance. H. B. Worcester is principal and proprietor. E. B. Forrester, associate, looks after the business department.

—The catalogue of Charles May's Commercial College, Milwaukee, Wis., is embellished by illustrations of the various departments of the school and a portrait of the principal, all nicely engraved. J. Kitzrow is principal of the school, which has a large attendance.

—The photograph-graphophone, for office work, has been introduced into the Spencerian Business College, Washington.

—The 100-50th anniversary of the Elmira College, Elmira, N. Y., was celebrated by the Elmira Y. M. C. A. and Short-Hand College, with an ornamental cover, printed in two colors. Mr. Miller is undoubtedly a pushing man. A pretty picture by L. L. Windsor, president of the penmanship department of the Elmira College, is also included.

—The engraver got a large contract with the new catalogue of the Elmhurst Avenue Business College, Cleveland, Ohio, was prepared. The interior school-room views alone have cost hundreds of dollars. The catalogue is printed in seven colors, and is in crimson, black and gold. The portrait of the president is a masterpiece of the engraving pen-work by L. M. Ketchum.

—The twentieth anniversary exercises of the Eastman College, Springfield, Mass., were held on September 27 and 28. A public lecture by Will Carleton, the poet, and an address by Rev. Dr. J. M. Buckley were featured in the exercises. The exercises of the American Committee of Arrangements is somewhat of a record, and it is a pleasure to hear that among the not too numerous awards of honor bestowed upon American exhibitors at the Paris Exposition was a gold medal to the Eastman College for an educational exhibit.

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EDUCATIONAL NOTES.

(Contributions for this department may be addressed to H. KELLEY, office of THE PENNSYLVANIA JOURNAL, first educational note solicited.)

Part 1.

John Hopkins University, at Baltimore, has larger classes than ever before.

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The site has been selected at Chattanooga for a Southern University College. The site is regarded as a new lease of life by the editors who have joked all the point of the old institution.

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A member of the Massachusetts Board of Education made the remark one day that "pupils nowadays study so much that they don't know anything."

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Johnny. "Amen, —Drake's Magazine."

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"Yeshsir."

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The gentleman, after a moment's reflection, replied: "No, it's a factory." The lady replied: "I guess it must be the Third Baptist."

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"Man," he remarked, "is a progressive being, the others are stationary. Think, for example, of the case I always and everywhere is the same creature, and you never saw and never will see a more perfect one than you see at the present moment."

The widow is less selfish than the maiden, for while the latter is always looking out for No. 1 the former is satisfied in watching for No. 2.

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When a man stands out to lecture he puts on a dress suit. A woman with the same purpose in view puts on a high-necked gown.

Mamma. "Bobby, if you try that little sister look the smaller apple. Did you let her have her choice, so you told you?"

Bobby. "Yes, I told her she should have the little one or none, and she chose the little one."

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Drunk and disorderly. What have you to say?

Prisoner. "Hi!—take something."

Justice. "Thank; I take \$10!"



A WAIL FROM WELL-BELIEVED, OHIO

Wailed in Two Sharps by "Professor" Jane Heathston Singmaster.

"Does any kid get kind of a very small hole that would be dangerous for a nice snored-under Peanut Butter?"

A prominent institution of learning sent out circulars asking what honors its graduates had attained in life. A bright lady graduate replied: "As graduation I received the degree."

A. M. Since graduation I have transposed the letters.

Teacher: "What are the names of the seven days in the week?" Boy: "Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday."

"That's only six days. You've missed one. When does your mother go to church?"

"When is says she goes to new law. —Tears Siftings."

"Now, boys," said the professor, "remember that while you are the point of a needle, you perceive the point of a joke." "And the point of a pin, professor?" "Ah, that's the professor, with a soft kick. That is neither a vision nor a perception; it is an experience." —Harpers' Bazar.

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At Adrian, Mich., a lady saw an engine house with a steeple and unconsciously asked a gentleman attendant: "What church is that?"

The gentleman, after a moment's reflection, replied: "No, it's a factory." The lady replied: "I guess it must be the Third Baptist."

Dece. Baum, of Chicago, was recently speaking upon the nature of man as distinguished from the lower orders of creation.

"Man," he remarked, "is a progressive being, the others are stationary. Think, for example, of the case I always and everywhere is the same creature, and you never saw and never will see a more perfect one than you see at the present moment."

The widow is less selfish than the maiden, for while the latter is always looking out for No. 1 the former is satisfied in watching for No. 2.

Yankers' Statement.

When a man stands out to lecture he puts on a dress suit. A woman with the same purpose in view puts on a high-necked gown.

Mamma. "Bobby, if you try that little sister look the smaller apple. Did you let her have her choice, so you told you?"

Bobby. "Yes, I told her she should have the little one or none, and she chose the little one."

Who is the shortest man mentioned in the Bible? You say Balaak, the Shunite. Oh, no; Balaak was a giant. The shortest was the occasion: "Silver and gold have I none."

Could any man be shorter than that? —Evening.

A bachelor who lives in Newark, N. J., and who has always had a fear that his little wife might rule him, says now that a new idea has struck him. He is going to marry a type-writer, for he says he can't stand to her.

Drunk and disorderly. What have you to say?

Prisoner. "Hi!—take something."

Justice. "Thank; I take \$10!"

## NY N. W. KISBE

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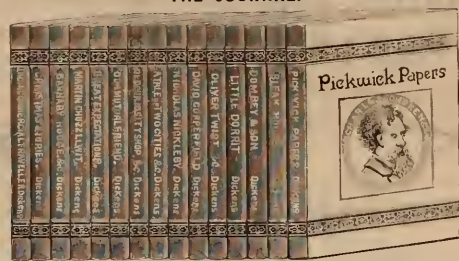
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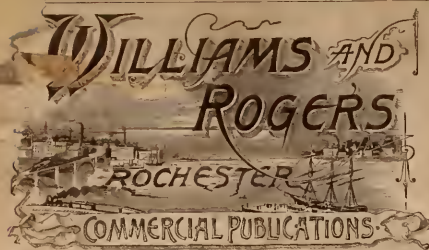
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The **Penman's Art Journal** Vol. XIII.—No. 12.

**D. C. Ames,**  
Editor and Proprietor.

**B. F. Kelley,**  
Associate Editor.

NEW YORK  
December, 1889.

AND  
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J. C. Kane.

A Full-Length Portrait by an Appreciative Companion-at-Work.

James Campbell Kane, the subject of this sketch, was born October 12, 1858, in the town of Port Carbon, Pa., and is, therefore, 31 years of age. Singularly enough, his early history is somewhat uneventful, having attained his present successful standing and popularity through persistent and steady hard work; didn't serve on a farm nor with the Molly Maguires; never practiced his early penmanship in a coal mine nor manifested any precocity with respect to angle-worms and impossible swans, though he did have the tenacity to enter and complete his course at a public school soon after shedding his pinafore.

From the public school to a military academy of his native State went the embryonic penman, where the rigid discipline, physical and mental, did much to develop the latent qualities of one of the best teachers of the day.

The studies of botany, physiology, algebra, geometry and others, such as are taught in the high schools of to-day, were mastered and his graduation made after a three-years' course, with honors.

He at once obtained a clerkship with the Philadelphia and Reading Railroad Company and remained in the employ of that system for the following six years.

During this period an educational connecting-link, known as a business college, had located at Pottsville, Pa., adjacent to his place of employment. Quick-eyed to the main chance, young Kane rested not until the principal had accepted him as a student. The course was mastered, and associated with those gentlemen since known to the world among our penmen and teachers, M. J. Goldsmith and E. M. Hantinger, the advantages gained began to make themselves evident.

For a term of nine months during his attendance at the business college he was employed during the night by the railroad company, from 5 p.m. until 2 or 3 a.m., sometimes leaving barely time to return to his home, get breakfast and eat.



This is the Way J. C. Kane Looks.

A call to the Jersey City Business College terminated his pleasant association with Mr. Clark. The late G. A. Gaskell—peace to his memory—was owner in charge at Jersey City, and while a brimny manager, was erratic to a degree. He seldom kept a teacher more than six months, and yet Mr. Kane remained with him for more than three years, to mutual satisfaction. Gaskell wrote his own epitaph, and Mr. Kane soon secured an engagement with Messrs. Eaton & Burnett, at Baltimore. The importance of this engagement, which our subject has successfully filled for the last six years, is obvious, being in one of the largest schools in the South and a progressive one. The writer has taught in its classrooms and knows Mr. Kane to be a very important factor in the success of his present employers.

Step by step, with untiring persistence and discreet zeal, has Kane won his way—by no means, by no surprising flashes of erratic genius, has our friend come to the

practice at the bar. Surely he lost no time.

As a penman Mr. Kane has few superiors and his writing is rapidly executed with graceful ease. In the intricacies of accounts, in commercial arithmetic, partnership settlements, average adjustments, correspondence and commercial law he holds a place which would be accorded to few of the advertised "experts" of the day. Steady nerves and a quick brain have done all this for him, and, as he modestly tells his students, "It will do the same for you or to supply your deficiencies."

What has it accomplished for Mr. Kane? He married at 23 years of age in Pottsville, Pa., a young lady of the same city, Miss May J. Grimes, and has a lovely and interesting family of three children. He has held his present position for nearly seven years, his salary increasing, and has become almost an indispensable. The writer knows whereof he writes.

Mr. Kane owes his own house on one

## Short-hand Department

All matter intended for this department (including short-hand exchanges) should be sent to Mrs. L. H. Packard, 101 East 23d street, New York.

## Women as Stenographers.

The *Photographic World* has sent out to "American travelers" a circular letter containing ten queries. The second question is "Do men or women, as far as your observation goes, make the best or most reliable reporters?" The majority of the answers thus far published incline to the woman side of the question. One, however, says of women, "They can be trusted to take down in short-hand the entire discourse, but where it is desired to compress into a less space the substance of a sermon my experience has been that a lady reporter is 'vanity and vexation of spirit.'"

Another says: "With equal training and natural ability I have noticed little difference. Where I have noticed any difference I have found the woman ahead." Why it should be a question of sex at all is a mystery. It should go without saying that a man and woman of equal training and ability will do the work equally well. Women are not judged quite fairly by employers. Every woman must suffer for the shortcomings of all other women, while man is judged according to his own merits. A business man, because one man has proved to be incompetent or dishonest, does not forever after abstain from the employment of men; but let a woman in his employ be frivolous or inefficient and he will die in the faith that all women are fools.

The Philadelphia Stenographers' Association continue to prosper. In behalf of the club a unique dramatic benefit is now in progress at the Academy of Music, Philadelphia. The club have arranged with Mme. Juanechek, the distinguished tragedienne, for the sale of tickets good at any performance at the Academy from November 25 to December 7. Secretary Wise of the club recently resigned on account of a press of private business, and J. B. Bower has been made secretary pro tem.

The *Century* indulges in the most typewriting of any establishment on the globe and pays the best prices. It keeps a dozen typewriters busy all the time copying manuscript that is to appear in its pages, and often it has things copied for the editor's convenience, if they seem hopeful, before they are accepted.—*Modern Office*.

## Exercise in Circle and Loop Phrases.

(Contractions, except as, and, can, could, do, for, from, has, he, him, his, is, of, office, should, that, the, there, time, with, who, who, who, who, and, consummated to be represented by unbroken lines; phrases are inclosed in parentheses.)

New York, December 23, 1889.

W. M. IVINS,

243 Chestnut Street, Philadelphia.  
(My dear Sir:—(It is as) plain (as) the sun (in) the heaven (that) no conclusion (can be) reached (with reference) (to) the matter (raised) (of) last week (unless there is) a personal consultation. (One of) the most futile things (in) life (is) to make men (feel) places (for which) they possess no aptitude. The person whose name (need not be) mentioned (here) (is) his own worst enemy. (Because) (it is) of these concerns (to) you (that) he should be told, I put (him) (into) the retail department, hoping he might improve there. (It is) the old story of fervent promises followed by no fulfillment. (Because there is) no integrity (in) his character (he cannot be) expected (to) make better use (of) the opportunities offered him (than he has done) (in) the past.) (He) has repeatedly absented himself from business,

Respectfully,  
DeWitt & Son,  
Newark, N.J.,  
Gentlemen,—Owing to recent  
failures which to an extent has in-  
volved us we are compelled to ask  
an indulgence of ten days from our  
creditors. Hoping this is satisfactory  
we are  
Very respectfully,  
James Smith & Co.

And This is the Way he Writes for Business. (Photo-Engraved from His Copy.)

us twofold further, by train, to the college. Some time after graduating from the business course the idea of teaching came to this worthy recipient. To think with him is to act. Clerical work was put aside, and J. C. Kane became an assistant at the Pottsville Business College, under the management of H. C. Clark, now of Erie, Pa., to find himself, four months later, in full charge of the same school, a tug for its principal.

front, but as a No. 1 all-round teacher, a good lecturer, a careful arithmetician and manager of ability in practical as well as in theoretical business departments. Since his engagement at Eaton & Burnett's a long-cherished idea has been realized.

Although teaching in that and evening school, and often privately at home, he became a student of the Law Department of the University of Maryland and has completed his course as an LL.B., awaiting

of the handsomest avenues of the Monocentric City, and while only 31 years of age, is as enthusiastic as an antiquary over any and all lines of business college work. Like all penmen of to-day, he is a man of words, but, unlike many, his mark is a substantial one and not one of note only.

May he flourish as a principal, in a new move before many years is the honest hope of an unprejudiced well-wisher.

E. B. G.



and (when he is there), (as soon as) (he is) left alone (in the office) (at his) custom to idle away his time. (As long as) (he is) (in this city) (it is true) (that he is) not improving (in his) habits. (As has been) often said (by his) best friends, (he is) sure of failure here and should try (some other) field. (Is there not) some smaller city where he could begin business life anew with some chance of success? (As to what) disposition (to make) (of the place) (he is) filling, (that is) to be decided (when he has) vacated it. (As far as the) safety is concerned, (it is) the least consideration. (In any case,) you (will be) saved from loss (as far as possible). (As there is) no longer a hope of better things here, I (shall be) glad to consult you (as soon as possible) (with reference) (to the) future. (When is it) convenient for you (to call)?

(Yours sincerely.)

P. 8.—(He has) just come in—at ten o'clock. (This is) the first day (he has been) (at his) post this week. (Is it) necessary (to meet) him (when the final) interview (takes place) (with any other) attention than this? Let me see you (as early as the) first of next week, (if it is possible).

NOTE.—Phrases of the first class, also those in which the halving and breaking principle are employed, are marked in this exercise.

### A Difficult Task.

Secretary Blaine has at last secured a stenographer competent to take the proceedings of the International Maritime Congress in French and English and willing to work for less than \$5000. H. A. Player is his name. He arrived from New York to-day accompanied by two copyists, one for French and one for English. He is not only required to report the proceedings, but at the end of each speech to translate it into French and English, as the case may be, so that the delegates not acquainted with both languages may yet follow the discussion intelligently. The task Mr. Player has undertaken is said to be the most difficult that ever fell to the lot of a stenographer.

—Rochester Post-Express.

### The World We Live In.

#### KEY TO PHONOGRAPHIC SCRIPT.

If you or I (had been) consulted (as to) which (of all) the stars (we would) choose (to walk) upon, (we could not) have done a wiser thing than (to select) this (one). (I have) always been glad (that I) got about this place. The best color (that I can) (think of) (for the) sky is blue, (for the) foliage is green, (for the) water is crystalline flash. The mountains are just high enough, the flowers sufficiently aromatic, the earth right for solidity and growth. The human face is admirably adapted (for its) work—sunshine (in its) smile, tempest (in its) frown; two eyes, none (more than) (absolutely necessary), (so that) if one is put out we still can look (upon the) sunrise (and the) faces (of our) friends. One nose, (which is) quite sufficient (for those) (who walk) among (so many) city mists, and adding dignity (to the) human face, whether it have the graceful arch (of the) Roman, or tapers up (toward the) heavens with celestial aspirations (in the) shape (of a) pug, or wavering (up and down) (as if) (it would) descend, until suddenly it shies off (into an) unexpected direction, illustrating the proverb (that it is) a long lane (that has) no turn. People are disposed, I see, (to laugh) (about the) nose, but I think (it is) nothing (to be) sneezed at.

Standing before the grandest architectural achievements, critics have differences of opinion; but (where is) the blasphemer (of his) God (who would) criticize the arch (of the) sky, (or the) crest (of a) wave, (or the) flock of snow-white, fleecy clouds driven (by the) Shepherd (of the) wind (across the) hilly pastures (of the) heavens, (or the) curve (of a) snow-bank,

(or the) burning cities (of the) sunset, (or the) fern-like pencillings (of the) frost (on a) window-pane?

Where (there is) one discord (there are)

(ten thousand) harmonies. A skylark (rolls to one) over me; whole acres of rolling meadow-land (to one) place feel (by the) grave-digger's spade; (to one)

mile of rapids, (where the) river writhes among the rocks, (it has) hundreds of miles of gentle flow; water-lilies anchored; hills coming down (to bathe) their feet; stars laying their reflections (to sleep) on its bosom; boatmen's oars dropping (out) necklaces of diamonds; chariots of gold coming forth (from the) gleaming folds (of the) sun (to bear it) in triumphant march (to the) sea.

Why, (it is) a splendid world (to live) in.

Not only (is it) a pleasant world, but (we are) living (in such) an enlightened age. (I would) rather live (ten years) now than five hundred (in the) time of Methuselah. But (is it not) strange that (in such) an agreeable world there (should be) (so many) disagreeable people? But (I know) that everybody (in this) audience (is all right). Every wife meets her husband at night (with a) smile on her face; his slippers and supper ready; (and the) husband, (when the) wife asks him for money, just puts his hand (in his) pocket and says, "Here (you are), my darling; take all you want." Every brother likes (his own) sister (better than) (any other) fellow's sister, (and the) sister likes best the arm (of a) brother, when around her waist.

(Of all the) ills that flesh is heir to, a cross, crabbed, ill-contented man (is the) most unendurable, because the most inexcusable. No occasion, no matter how trifling, is permitted (to pass) without eliciting his dissent, his sneer or his growl. His good and patient wife never yet prepared a dinner (that he) liked. (One day) she prepared a dish (that she) thinks will particularly please him. He comes in the front door and says, "Where? Where! (what have) you got (in the) house? Now, (my dear), (you know) (I never did) like roidish." Some evening, resolving (to be) especially gracious, he starts (with his) family (to a) place of amusement.

### Short-Hand the Most Promising Field to Enter.

To the young man just graduated from the high school and not desiring to enter college and who by circumstances is obliged to enter some calling—what are this young man's prospects? For lack of previous experience he is unable to enter the business field other than in a capacity the income from which would not exceed \$5 per week. If he goes to be a follower of Blackstone, the remuneration at the start, in all probabilities, would not equal even the small amount to be derived from the business field. It is the same if he desires to enter any profession. Thus he stands with literally no prospects whatever of being able to command, for the present at least, that income which he fondly cherished he would be recipient of when school was a thing of the past. But stop—there is still one aperture left, and positively but one, through which he can secure the income he desires, and at the same time place himself in the start several rungs up the ladder of success—short-hand.

To the young man possessing a thorough knowledge of short-hand and type-writing when leaving school the gateway to every profession and to every kind of business are open; without which knowledge, if he be also without influential friends, the outlook is anything but encouraging.

At the present time a large percentage of the high schools of the country have added short-hand as a part of their curriculum, and now a student in the high school is able to obtain a thorough knowledge of short-hand *gratis*, and thus without an expenditure of money or further time he is able to pass from his studies to a fairly lucrative position, while his more unfortunate fellow-student, who declined the study of short-hand when at school, is now an applicant for a \$5 clerkship.

Sum up for comparison any employment you may, professional or otherwise, and the fact remains that short-hand, as a field for young men to enter, shines out even more brilliantly for the comparison.—John Robertson, in the Phonographic World.

(TO BE CONTINUED.)





**ANOTHER OFFER.**—We will send both Dickens' and Scott's works as special premiums for a club of seven (each with regular premiums) or for a club of six without the regular premiums.

## PENMAN'S ART JOURNAL

D. T. AMES, Editor and Proprietor.

32 Broadway near Fulton St., New York

Advertising rates, 30 cents per newspaper line, \$1.50 per inch, each insertion. Discounts for terms of six months and one year furnished on application. No advertisements taken for less than \$2.

Average circulation last year over 15,000 per issue.

Subscription: One year \$1; one number 10 cents. No free copies except to bona fide agents who are subscribers, to aid them in their campaigns.

Foreign subscriptions (to countries in Postal Union) \$1.35 per year.

Premium List on pages 174-5.

New York, December, 1889.

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WE NEED MORE JOURNALS OF OCTOBER, 1890, AND WILL PAY FOR THEM IN CASH OR BY CHECK, WITH EXCHANGE AND OUR OWN PICTURE PREMIUMS FOR THEM. CAN'T YOU HELP US OUT?

## THE JOURNAL FOR 1890.

Those who are familiar with THE JOURNAL are merely referred to its record as the promise for the future. We believe that THE JOURNAL for 1890 is better than THE JOURNAL for 1889; that that year's volume was an improvement on the preceding one, and so on back through the thirteen years of its existence. We promise that THE JOURNAL for 1890 will lead the record.

Much of the work for next year has been laid out and promised. There will be many striking and unique features. Some of the most important of these are:

## Book Illustrating and Designing.

This will comprise a series of beautiful designs, two or more in each number, representing the highest artistic and most lucrative phase of pen and pencil work. These will be encouraged to practice from these designs, imitating them first, and after they have advanced sufficiently to make original designs for like purposes. The best of these designs will be engraved and printed in THE JOURNAL.

## Pen-Art Suggestions by the Editor.

Mr. Ames will give a number of papers both in connection with the foregoing articles and in the line of the engraver's art. These papers will be abundantly illustrated.

## Kibbe's Lessons.

This admirable series, which has been running in THE JOURNAL, will be continued. The illustrations are in the author's best vein.

## Initial Letters.

A new and entirely original series of initial letters by C. P. Zener has been contracted for. The first of the series appears in this issue. From this and others in hand we are enabled to promise a set of letters that will fully justify the reputation of this brilliant young penman. We shall present an initial letter and hand and tail piece by THE JOURNAL staff.

## Professor Holt's Writing-Lessons.

This series, which has attained widespread attention, will run through several more numbers. They are admirable for the general student, and as a complete guide and index of the duties and methods of the public-school writing-teacher have never been approached. No issue that we recall have been so adequately illustrated. Other writing-lessons will be announced later.

## Commercial Forms, Etc.

Arrangements have been made for presenting in the coming volume a series of elegant script and ornamental business forms, such as checks, notes, drafts, cash-bills, letters, credit, business letters, etc. There will also be a number of interesting and useful letters, both by professionals and promising amateurs. The line of ornamental work we have on hand a number of beautiful specimens by such artists as Kibbe, Mortimer, and others, blue-inked, blue-inked, blue-inked, and others, and have completed arrangements with a number of other leading penmen.

## Cartoons and Comics.

THE JOURNAL'S cartoons have made a great hit. The feature will be continued, and the wit of the profession will do their utmost. With Robinson, Wallace and others will be represented in this line.

## News, Views and Reviews.

THE JOURNAL aims to be a complete mirror of contemporary events of interest in the profession. Where the penman and commercial teacher are, the work they are doing, the progress in school facilities, new schools in a word, what is going on within the line is told by THE JOURNAL. It is our aim to be there. Professor Kibbe's educational column

reason the notice had not reached them. For the greater convenience of subscribers who intend to renew regularly from year to year, we have established what we call a *Permanent List*. These subscribers are not cut off at the expiration of their time, but bills are sent them for the renewal as it becomes due, and the paper is continued until ordered to be discontinued. Any subscriber who happens to remove from year to year may have his subscription put on the *Permanent List* upon request. No subscription entered on this list, however, will be cut off for less than the full rate of \$1 will be entered on this list. Address D. T. AMES, 32 Broadway, New York.

## Death of Mrs. H. Coleman.

We are pained to hear of the death of Mrs. Coleman, wife of Prof. H. Coleman, of Col. of the said event comes to us as we are preparing for press in a private letter from W. L. Stacey, secretary of the college. The painful circumstance and the admirable qualities of the deceased are so well told by Mr. Stacey that we reproduce his note entire, though it was not intended for print.

Mr. Ames I write to inform you of the sad and sudden death of Mrs. Coleman, wife of our president, Mr. H. Coleman, on Tuesday morning November 5. She walked into the office and began her daily duties, apparently as usual, but while writing at her desk without one moment's warning she was stricken with death.

She was, however, thoroughly prepared, as her life was one of living sacrifice and noble Christian example. Every one that knew her loved her, and every student found in her a mother's friend. Her loss will be keenly felt by the college and her large circle of friends. Resolutions of sympathy will be expressed and presented by the students to Mr. Coleman.

"Writing in Ungraded Schools," by O. O. Roe, county superintendent, Nevada, Iowa, and F. E. Plummer, East Des Moines, Iowa; "Penmanship in County Schools," by C. C. Crites, Montpelier, Iowa; "Drawing as Aid to Penmanship," by C. C. French, Des Moines; "Drawing the Only Factor in Manual Training Common in Schools," by Mrs. M. Lucien James, Des Moines. Principal J. M. Johnson is president of this section and Alice Lewis secretary.

THE NATIONAL EDUCATIONAL ASSOCIATION will hold its next annual convention at St. Paul, Minn., from July 4 to July 10, 1890. If you can judge from the record of the past it will be just as well for the N. E. A. to placard their meeting-rooms with "No writing teacher need apply." Vigorous efforts that have from time to time been made to gain at least recognition for this class of teachers have invariably come to naught.

"I WANT TO COMPLIMENT you on the last (number) number of THE JOURNAL. The man or woman who has any interest in penmanship and does not take THE JOURNAL for a year is at a mistake." *Prof. J. M. Wilson, D. C. College, Des Moines, Iowa.*

As we said last month, Brother Mehan, the man who made THE JOURNAL what it is, is the one like you, who put their shoulders to the wheel and actively contribute to its prosperity by seeing that the pupils take it. There are two kinds of friends, and we have a good many of both. One kind always gives a kind deal about what they are going to do in fact, they are ready to sleep over with good intentions. They are always going to startle the natives by prodigious endeavors to "hoon" THE JOURNAL'S circulation. And yet, strangely enough, we never see the color of their cheeks when they stop as a solitary subscription once a year, taken at the special rate given for clubs of a hundred or more. This sort of friend, Brother Mehan is always going to startle to any little personal advantage he may get out of the paper. He wants his school mentioned and sends numerous specimens, requesting the editor to send him a copy of his picture and personal history from his work and judge them and award prizes, &c. He is even ready to sacrifice himself to the widespread demand for the printing of his picture and personal history from the cradle to the grave, and if it comes to a little matter of buying a 25-cent diploma, why, of course, you know, he expects a special discount on the ground of good will and personal friendship. The other kind of friend says: "This is a good thing. I want it for myself, my teachers and pupils. I believe it will encourage and interest them, make them study with more zeal and of course learn quicker and more thoroughly." Then he goes among his pupils, or authors one of his assistants to do so, and cankers down with the names and the cash. Now, THE JOURNAL is not a charity in any sense, and wants no one to buy it unless he is perfectly assured of getting full returns on his investment. But it is just as well to be candid about

Compliments of the Season.

By C. P. Zener. (Photo-Engraved.)

## EDITORIAL COMMENT.

FEW MORE weeks will find our Western brethren in annual session at Des Moines. The programme of the convention, which fills up all the time between Christmas and New Year's, was printed in THE JOURNAL last month. Secretary Giessema advises us of some changes since then, of which the following are the most important:

"Oblique Holders" will be discussed by C. C. Reurick, Council Bluffs, Iowa. County Superintendent J. W. Clift will present a paper on "Penmanship in Ungraded Schools." Instead of O. O. Roe, J. M. Baldwin has been requested to explain position and movements.

There is every indication of a well-attended and highly profitable session. Penmen from everywhere are cordially invited to be present. Those who attend this convention will also have the opportunity of attending the sessions of the Iowa State Teachers' Association, which will convene from November 31 to January 3, inclusive. If the result of the latter meeting includes the following on penmanship and drawing:

Several persons have sent copies of the pretty ornamental design which appeared on the cover of the first page of last month's JOURNAL. The best of these is from C. E. Chase, Haworth, Kan., and very likely we shall reproduce his effort for the January JOURNAL. We want our friends who aspire to designing and penwork of the higher order to practice from these beautiful specimens and let us have their efforts. Those deserving will have mention, and if the result justifies it, the best of them each month will be printed. It is not necessary to make exact copies, but the ideas from the copy and apply them to other designs preferably of your own invention. Here is another beautiful model for the tail-piece in a book:



things. A penman's paper is absolutely dependent upon the writing teachers and school proprietors of the country. There are not enough of those to support a first-class paper by their subscriptions alone. It is only by reaching the pupils that that becomes possible, and the teachers know this fact as well as the publishers do.

WALTER S. McPHAIL, 202 High street, Holyoke, Mass., informs us that he has "written on a postal-card 10,283 words, being more than twelve chapters of St. John's Gospel (9th to 20th inclusive, with first three verses of the 21st—461 verses." The best previous record, he says, was 6291 words by W. F. Hunter, Harper, Kan.

Well, friend, and what does it all amount to? Not one copper's good to you or any one else—no art as well as no curiosity, for say boy can "write" in one minute with a blacking-brush a postal full of smudgy ink that will look about as well as your card. Think of the time you have wasted, of the nerve and brain power you have squandered for so pitiful a result. Think of the acres of corn you could have hoed, the cords of wood you could have cut, the good books you could have read while you were spoiling your eyesight in order to paint the front of a postal-card. Even if it paid the front of a postal-card, fancy how many fine fish you might have caught, how much you might have learned in all this long time from the woods and the meadows and the brooks and the birds. The infinitesimal characters you have inscribed on your card, Walter, are positively colossal compared with the fruit of your labor from the standpoint of any good to you or any one else.

THE ENCROACHMENTS of two pages of premium announcements and a page index, with some extra pictorial embellishments out of compliance to the season, necessarily reduce the reading matter of this issue to a minimum. We don't anticipate any complaints, however. THE JOURNAL for January will be an unusually attractive number. There will be a full double-page composite illustration representing the march of old Father Time for the past fourteen years. An interesting feature of the January number will be a history of the recent sensational Colton forgery trial at Minneapolis, which lasted more than a month and attracted wide-spread attention. The amount involved runs well up into the hundreds of thousands of dollars, and the circumstances make it one of the most sensational of modern forgery cases. The speaker will be abundantly illustrated.

THE SPEAKING OF PREMIUMS, is it not really wonderful that offers such as are announced in other columns of this issue could be made? Think of a person here able to get Dickens' Complete Works for instance, over 1500 pages in fifteen well-made paper-bound books, for only seventy-five cents—for that is all it will cost him if he takes the trouble to send only one new subscriber. So with Scott's Complete Novels; indeed, the other offers of Speakers, Readers, Letter Writers, etc., a valuable set of books, all carefully examined by us before putting them on the list, are almost unprecedented in premium offers. Just read the titles we give of our new illustrated edition of books. Here are a series of standard volumes of from 400 to 600 pages, given free for a single new subscription at the wholesale price and renewal and twenty-five cents additional. We repeat, is it not astonishing?

OUR FRIEND, the Bookkeeper, of Detroit, is a good thing in itself and deserves to run on in a prosperous career as smoothly and successfully as the ink from the fountain pen which it makes a Christmas gift to each new subscriber.

THE FULL-PAGE illustration which has the post of honor in this issue was designed and executed by J. Freeland Haring, of THE JOURNAL. It does great credit to his fertility of invention, delicacy of taste and skill of execution.

## THE EDITOR'S SKAP-BOOK.

—D. E. Blake, Galesburg, Ill., sends some kind and general spirit and heartiest greetings that fully justify his claims upon the world as a good writer and general penman. His writing is full of vigor and energy, and he writes as to detail.

A bird flourish by W. H. Johnson, of the Boston Eastern Post Office, Texas, sent out as a detail, and makes a pleasing picture. "Pen's" Christmas Greeting, Texas, sent out well-recited set of business capital. "Pen's" Christmas Greeting, Texas, sent out, Chicago, gives us a taste of his skill. It is a beautiful set of business cards. You ought to have some of his work.

—Principal C. H. McCarrar, of the National Business College, Ottawa, Ont., is proud of the degree of proficiency attained by his students of penmanship. One of them, H. W. Lok, has sent us specimens of card-writing and flourishing that do him and his teachers great credit. The editor of THE JOURNAL had the pleasure of visiting this college while in Ottawa a few weeks since and assessing the pupils. We were always pleased to note pen proficiency from a professional standpoint, and the greater sex. The list is not long. Mr. Frank A. Miller, Racine, Wis., is one of the number who can dash off visiting-cards, etc., with rare grace and ease.

—Chaffee's big college at Oswego, N. Y., employs the services of a highly accomplished penman in the person of J. F. Kierstead, who sends us a number of elegantly written cards. Noteworthy card-specimens have also been received from J. H. Hatchbender, THE JOURNAL'S original penman of Princeton, Ind.; J. O. Wine, Akron, Ohio; S. K. Hurdin, Albert College, Belleville, Ont.; A. J. Willard, Fulton, Pa.; A. H. Harbison, of Huntington College, Hartford, Conn.; and "Bird's" card-writing.

For a "one-minute" specimen, again bearing the imprint of E. L. Brown, Rockland, Maine, is remarkable.

—A spirited set of capitals and cards that have

—Capital combinations, cards and general specimens, all good, from F. A. Westrop, Red Wing, Minn., and the following: "The penman" from J. W. Jones, Orem, Utah; a writer of peculiar dash and vigor, originality that we cannot run of penmen.

THE JOURNAL has received for Principal A. H. Richard, of the South Business College, Norwalk, Conn., a very ornamental specimen executed by one of his pupils.

## It is the Standard.

"I can truly say your 'Compendium' is the best thing of the kind I ever saw. It shows the good taste of the author in putting such a fine book before the public."—John H. Blair, Shaw's Business College, Portland, Maine.

"I ordered the 'Compendium' for my class in engraving. It is just what I need and carries everything its cost in enthusiasm and love for the art that its pages impart."—W. A. Harbison, Franklin, N.H.

"I have learned to do fine engraving, and all through Ames' 'Compendium,' and wish to be one of the many to testify to its usefulness. I have also learned to design by its use, so I have no trouble with the making of any piece I wish to prepare."—H. H. Sutton, Los Angeles, Cal.

"I am an experience of nearly a quarter of a century I have never known a work so replete with helpful and inspiring examples of the penman's art as Ames' 'Compendium.' It is truly a mine of artistic wealth, and especially so to the engraver."—Fiddling Schiefel, Quincy, Ill.

The above voluntary commendations received within the past month are in keeping with the expressions of pen-artists everywhere. The price of the "Compendium" is \$5, or we will send it for a club of ten, each with regular premium, at \$1.00 each. In this way any penman in America can get to the standard work without a penny of cost.

## Instruction in Pen-Work.

BY H. W. KIRBE.

XXI.

A fine steady cleft from E. G. Ginstead, Forward, Wis., is a well-written letter.

A specimen of engraving hand by Lewis A. J. Lipsett, of 162 Hickory street, St. Louis, deserves mention.

We have received from C. N. Fank, Sioux City, Iowa, a photograph of a very unique pen design, entitled "The flawless," which was exhibited in the famous Sioux City "Corn Palace."

A number of specimens of writing from the pupils of A. A. Crawford, Hillsboro, Ohio, give evidence of the intelligence and concentration

penmanship that distinguish that gentleman's pen. The writing is neat, orderly and carefully

neat.

—O. L. Patterson, Walburga, Pa., is master of a plain, neat, unadorned style of writing that is as orderly and legible as print. We could only wish that all our correspondents would emulate his example. J. F. Whittegar, of "Ber-mut & Whitefeather's Business College, Cambridge, Ind., is another fine writer of this class. So is J. P. Cozart, whose latest letter was written from Irvington, Ind. He is a man of writing one would have to look about sharply to beat the products of W. G. Wenink, late a penman of South's Business College, Nashville, Pa.

We have very attractive specimens of business writing from A. J. Bailymp, Fort Scott,



The Journal's Christmas Greeting to its Little Friends, with the Wish that No Stocking will be Overlooked by Kind Old Santa Claus.

ARK, B. C. and W. D. Moser, Lancaster, Pa., B. C. Some day we hope to show the writing of these gentlemen to THE JOURNAL.

—Speaking of flourishing, C. C. French, Des Moines, contributes a nice little design which shows that in the hurry of serious business his hand still finds time for a little diversion. Douglas, of the Geneva, Ohio, Normal School, also sends our featured collection and looks it up with some very pretty script examples and capital combinations. A stylish letter with flourishing appendage comes from G. E. Hatchbender, Princeton, Ind. A style letter from Iowa has a nice little flourish to his credit, and another of elaborate workmanship can only be described as remarkable. E. E. Chase is the gentleman who looks after the work.

A print of a photo-engraved ornamental design for the Greenleaf, B. L. Business College is before us. The artist is T. E. Strickland, who is connected with that institution. His design is strong in composition and evinces great skill with the pen. A print of an ornamental design by a student of Dixon, Ill., is in his usual attractive style.

—The Hewitts, Kan., public schools have great stress on their penmanship department. We have examined specimens from some of the students and they have evidently paid very close attention. The writing of some of the children in the primary grades can only be described as remarkable. E. E. Chase is the gentleman who looks after the work.

ON THIS CLEAR-PAGE RECORD,  
YOUR MOTIVES FOR THE YEAR,  
AND BY GODS GRACE SO FREELY GIVEN,  
SEE THAT YOU KEEP IT CLEAR!

At the request of THE JOURNAL we give for this lesson a design appropriate for the season, stepping aside from the regular order of our course of instruction to wish every reader of this paper a Merry Christmas and a Happy New Year. The work should be carefully sketched in pencil, using a hard one, and making very light lines, so that they may be easily erased to make corrections. A 300 pen is suitable for this work. The copy is free-hand work throughout, all pen-and-ink lines as well as all pencil guide-lines used being made without any mechanical aid. In working up the design, be very particular to make the lines rough and broken, as such lines give a softer and more artistic effect in this particular flower. Outline the leaves in pencil, and then make them with no outline stroke with the pen.

We cover the record of 1889 with charity and commence the new year with a clean page.

The stanza of poetry is of our own composition for the occasion—the first we have offered for publication—and we hope it will do so. JOHNSON, reader learn. And now we wish you honor, blessing, peace and prosperity.

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The undersigned, who is considered by foremost penmen as the best authority on penmanship, and a teacher, will send to any address upon receipt of letter enclosing the following:—Two large, beautifully written cards (extra fine), two small cards, and a penmanship book. Each set, two for the price of one. The book is a new and complete course of penmanship, written by the undersigned, and is a most valuable work. It contains 12 lessons in practical penmanship. 75 cts.

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DANIEL T. AMES, EDITOR AND PUBLISHER.



A. W. DAKIN, Syracuse, N. Y.



By Fielding Schofield. (Photo-Engraved.)

## SCHOOL AND PERSONAL.

—Our old friend C. A. French, Boston, is a very busy man with his duties at the post-office and his large class in penmanship.

Principal Osborn, of the Woodland, Cal., business college, is a great story by his penmanship department. All the commercial branches are taught and the school is doing prosperously.

—J. S. Butler, Mountain View, Ont., should have been included in the number of those who correctly named the authors of three of our prize specimens.

Principal Hall has an exceptionally strong penmanship team for his business colleges at Wagon and Dallas, Texas, respectively. Griffith and Cushman are hard to beat.

—Charles, of Paris, Texas, is doing a fine mail business. His writing has a superb finish.

L. K. Baker, pen-artist and general instructor, Chicago, finds difficulty in keeping up with his orders. He recently executed a handsome memorial of Dr. Cronin, whose lion murrer created much sensation.

—W. R. Humphrey, President, and L. M. Holmes, President of the Commercial, Ind., Commercial College, have no reason to complain of the patronage extended by the people of that city and vicinity.

—Principal A. W. Smith, of the Newbury, Pa., business college, is one of the instructors of the profession in point of actual service. He has a large school and the names of his graduates during the past thirty years or so would fill a good big book.

—The dedicatory and sixth annual commencement exercises of the Clergy Business College, Ypsilanti, Mich., occurred on November 15. The program was announced in a beautiful engraved card, showing on its cover the new home of the college, a remarkably striking and imposing edifice.

—D. H. Snook, associate principal of the Ottumwa, Iowa, business college, writes a letter that looks as if it had come from the hands of an engraver. He reports the school as flourishing.

—E. H. Peters, of Bitter's college, St. Joseph, Mo., has in addition to his college work made a success of teaching by mail. He is also handy at engraving and general ornamental work.

—W. H. Smith, a careful and intelligent teacher, is conducting day and evening classes in penmanship and book-keeping at Skowhegan, Maine.

—J. Howard Keeler has sold his business college in Amsterdam, N. Y., to A. W. Dudley, a teacher of large experience and recognized ability. Mr. Keeler says the entire business college, Mr. Keeler goes to Puck's, this city, to be in line with the brightest men in the business, but very modest.

—Mr. Charles G. Love, of the Gate City business college, Arkansas City, Kan., and Mrs. Sara O. Hill were married at the residence of the bride's mother, Arkansas City, on Wednesday, October 23. This JOURNAL extends congratulations.

—W. H. Kuzler, of the Trenton, N. J., business college, writes a most excellent and altogether admirable hand, all light except for a suggestion of a line in the downward capital strokes. He is an equally successful teacher.

—Spencer & McCullough's Business College, Hingham, Ont., has recently moved into new quarters adjoining the beautiful new building of the Young Men's Christian Association.

—The Board of Managers of the New York State Agricultural Society this year for the first time has distributed great premiums for best specimens of business and ornamental penmanship. There was a spirited contest, resulting in the highest awards or premiums being given to the Albany Business College. Messrs. S. H. Gifford and Mrs. S. H. Gifford are the teachers of penmanship at this institution. Both are veterans of the professional teachers of their line.

—The Park Institute evening school, Allegheny City, Pa., has a special commercial department. Mr. W. Knapp is the penmanship teacher.

D. H. Snook writes us that his business college at Nevada, Mo., has a large attendance and is thriving rapidly. W. J. Teale, M.A., is the secretary of the school. The Nevada College Signal is a neat quarterly emanating from the college.

—The address of Dr. George Sudd, delivered on the occasion of the thirty-third anniversary of South's College, New Orleans, is a scholarly production.

—Shaw's Business College, Portland, Maine, has more students than ever before in its history.

Mr. H. Champlin, an accomplished penman, late of Waterville, E. L., has formed a business alliance with Dr. Appleton & Co., the well-known educational publishers. Mr. Champlin represents the Appleton copy books, succeeding Dr. A. C. Herby, who has transferred his services to Tyson, Dickinson & Co.

—An exceptionally handsome catalogue, profusely illustrated, is issued by Goodyear & Palmer's Cedar Rapids Iowa Business College.

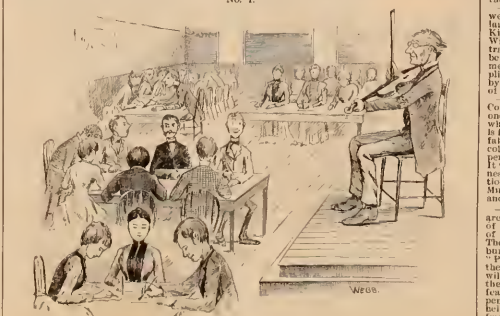
The Hebble College, Abingdon, Ill., is in its thirty-fourth year. It has a flourishing commercial department. Cliff Gault, M. A., is the professor of book-keeping. The penmanship department is under the direction of Charles D. Hendell.

The catalogue of Holmes' Business College, Portland, Ore., is attractive and business-like in matter and method. It is not known generally that "G. Holmes," as the name of the head of the institution usually appears in print or from small headings, has built up a well-equipped and prosperous business college. Holmes is the penman and the secretary of the college. Lyman Newton superintends the commercial branches, while Emily Bristol and Georgine Greiner look after the department of correspondence.

## Why the School Boomed.

Prof. Tronbous DeHarmoise, the well-known writer-manner, marvels greatly at the sudden and extraordinary growth of his school since he adopted the modern method of drilling his pupils by music. Besides being slightly afflicted with deafness, the Professor is very near-sighted and finds it impossible to keep his glasses balanced on his nose during the musical operation.

No. 1.



Professor. — Now Then, Dear Pupils! Ready—Mind the Time!

(Continued on Page 182.)

M. L. Macer, associate principal of the Intensive Business College, Lansing, Mich., writes a hand that makes his correspondents happy.

—G. W. Wallace, late of the Wilmington, Del., faculty of the business college, is the latest addition to the Commercial College, Iowa. He is an excellent penman, and will doubtless prove a valuable assistant to Professor Kinsey.

E. K. Isaacs, who has been so prominently before the public for a number of years as the head of the commercial department of the N. L. Normal School, Valparaiso, Ind., is enjoying an extended vacation with his family at Hudson, Wis. Surely no one has better earned a rest. For years he discharged the arduous duties of his position as clerk in the week the year through, instructing hundreds daily. Yet he somehow managed to find time to build up a large mail business, and was one of the strongest and brightest contributors to the penmanship press. The JOURNAL has already mentioned that E. M. Barker, a very worthy successor, has charge of Mr. Isaac's work at the N. L. College during the latter's vacation.

W. J. Solvy has resold the Wilkes-Barre Business College to its founder, Frederick Schneider. W. A. Edwards remains associated with the letter.

Mrs. Benn Jones, wife of C. E. Jones, the well-known penman and commercial teacher, that she is elated at as a career. He is a very successful teacher, and of course takes good care that his pupils read The JOURNAL.

A badge or medal well designed would make an admirable holiday present. In this connection we naturally think of Henry Hart, Rochester, who has satisfactorily served The JOURNAL readers for a number of years.

—We have seen many model engraved work by Mr. Frank McLees, son and successor of the celebrated A. McLees. He has had fourteen years' experience and his work has been approved by the Spencerian authors, J. S. Smith, and Scribner and scores of large establishments with whom he has served. Mr. McLees' address is Rutherford, N. J.

—Professor Baldwin's new position penholder has been approvingly referred to in these columns. Now making the holder in a new style, with a triangle to make the position of the fingers sure and easier. It is on the same principle as the regular short triangular holder which is very popular with some teachers. Professor Baldwin now continues to make the holder in the style first announced.

A good article lists, and in this connection we please to make the widespread popularity that has been attained by Putnam & Co.'s "Series of Lessons in Plain Writing." With a market gained with additional and timely works on this subject, it is a pleasure to see the commendable work of an instructor meeting the requirements which its name implies. The new Chicago pen-holder, by the firm, we may add, is an excellent article of its kind.

The winter session at the Glen City Business College, Glen City, Mo., begins January 1. This is one of the great schools of the country and where everything is done with order and efficiency is faithfully carried out. The attendance this year has been the largest ever known in the college, and every graduate of the normal college has been a student of the business college, and every graduate of the business college has been a student of the normal college. There is a good attendance. It will pay any student to give the business college a trial. It will pay any student to give the business college a trial. It will pay any student to give the business college a trial.

J. C. Miller, whose beautiful pen specimens are advertised in The JOURNAL, has the honor of a special protection and a parallel ruler, both of which, we understand, he has secured.

The following from Public Opinion, Chambersburg, Pa., is a thought of him of having been a student of the business college.

—Professor Miller is a man of high character and will take the pains to do his penmanship in the business college in association. Hall can have his eyes upon it and see the results of penmanship as exhibited there. In addition to being an art penman, Professor Miller is a most agreeable and accomplished gentleman. But such a man as Mr. Miller could desire to interest the training of a son in penmanship, and we have the joy of the town any long continue to have the benefit of his instruction in the use of the pen."



A. W. DAKIN, Syracuse, N. Y.





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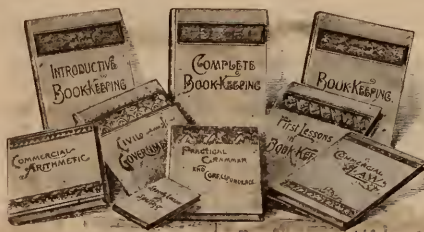
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cation to its publishers. It has been highly complimented on account of the clearness of the language employed, the directness of its statements, the careful selection of topics and its typographical appearance.

### PRACTICAL GRAMMAR and CORRESPONDENCE.

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